BOSTON UNIVERSITY

GRADUATE SCHOOL

Dissertation

THE USE OF POLYPHONIC FORMS AND DEVICES BY CONTEMPORARY AMERICAN COMPOSERS

by

Dorothy Slepian

(Mus.B., Boston University, 1944; A.M., Boston University, 1945)

Submitted in partial fulfilment of the

requirements for the degree of

Doctor of Philosophy

1946

APPROVED

by

First Reader . . . . . Karl Geiringer . . . . . .
PROFESSOR OF MUSIC

Second Reader . . Kenneth G. Kelley . . . . . .
PROFESSOR OF MUSIC

PREFACE

No detailed account of the use of polyphonic forms and devices by American composers of today has been made as far as the author knows. The literature that has appeared about modern American music emphasizes primarily the composers' lives and their general style of writing. The purpose of this study is to present a comprehensive review and analysis of one of the most important technical factors in the music of modern American composers.

The instrumental music of leading American composers born in the United States after 1880 and of naturalized citizens born after that date who came to this country not later than 1919 has been used as material. Several compositions for voice and orchestra have been included because they contain polyphonic forms and devices and are works of major importance. The music of contemporary foreign composers was also analyzed in order to determine their relationship to, and influence upon, modern American composers.

Questionnaires were sent to leading American composers. Their answers are quoted to show the individual composer's views regarding the use of polyphonic forms and devices not only in his own music, but, in modern American music as a whole. The author appreciates the co-operation of these composers.

OUTLINE AND TABLE OF CONTENTS

LIST OF MUSICAL ILLUSTRATIONS

Ex.

Ex.

Ex.

Ex.

Ex.

Ex.

INTRODUCTION

THE USE OF POLYPHONIC FORMS AND DEVICES BY COMPOSERS FROM THE SEVENTEENTH CENTURY TO THE PRESENT TIME

From 1400 to the present day, there have been periods of rise and decline in the use of contrapuntal forms and techniques. The art of combining simultaneously several melodies in such a way that each one had individual importance (and yet no one particular melodic line overshadowed another) reached a high state of development in the fifteenth and sixteenth centuries under the guiding hands of masters of the Netherlands Schools such as Guillaume Dufay, Gilles Binchois, Johannes Ockeghem, Jacob Obrecht, Hendrik Isaac, Josquin des Près, and Orlando di Lasso. In the late sixteenth and early seventeenth centuries, interest in instrumental music increased and the use of polyphonic forms culminated in the masterpieces of JOHANN SEBASTIAN BACH (1685-1750).

By this time the contrapuntal forms and devices had reached a high degree of development. A general plan of construction became attached to certain forms such as the fugue, toccata, and passacaglia. Canonic and ostinato schemes, together with technical devices such as augmentation, diminution, inversion, and retrograde motion were combined in creating works of involved and intricate texture. With this immense and complex mass of polyphonic material at his disposal, Bach set about organizing it into the service of his own musical utterance.

His collections of fugues in Das Wohltemperierte Clavier and in Die Kunst der Fuge and of canons in the Goldberg Variations (Part IV of Clavierübung) have survived as models for study down through the ages.

> Practically every type of fugue is illustrated in Die Kunst der Fuge. The devices of inversion, stretto, augmentation, diminution, retrograde motion, and canon are freely interwoven in the working out of simple, double, and triple fugues, all based on the same theme. Similarly, many species of canon are included in the Goldberg Variations. Every third variation is a canon at a different interval ranging from the unison to the ninth.

In the mighty toccatas, passacaglias, and chorale preludes for organ it was only natural that Bach should adhere to the spacious architecture of polyphonic treatment to achieve the most grandeur by the broadest lines possible. Again and again, in the orchestral suites, in the clavier concertos, in the partitas, in the inventions, and in the violin sonatas, Bach resorts to fugal, canonic, and ostinato principles combined with all types of contrapuntal devices (inversion, retrograde motion, augmentation, diminution, etc.) as the best way to manipulate and develop his melodic material to the utmost.

> Both the Suite in D major for orchestra and the Suite in B minor for flute and strings begin with the "French overture" which consists of a slow introduction that is followed by a lively fugue and another slow part. In the Sarabande of the latter suite, there is a canon between the bass and melody while the first Bourée has a little basso ostinato.

In the second movement of the Concerto in D minor for clavier, Bach utilizes a technique of which he was very fond. The melody, placed in the bass, is treated in an ostinato fashion, that is, repeated over and over again. The repetitions, however, are not exact. The theme is transposed to different keys and is frequently altered. The initial bass melody in this particular piece is thirteen measures long. Bach also employs shorter motifs in other works, sometimes only one measure long. This ostinato treatment has been used by Bach very often in the slow movements of his instrumental music. Other examples of this technique may be found in the third movement of his Sonata in E minor for violin and piano and in the second movement of the Italian Concerto (Part II of Clavierübung).

Thus, whole movements of a larger work are often based on one contrapuntal principle. The Andante of the Sonata in A major for violin and piano, for example, is a canon. A fugue serves as the finale of the Concerto in A minor for clavier, flute, and violin.

The works of Bach's contemporary, GEORGE FREDERICK HANDEL (1685 - 1759), also include many polyphonic forms and devices. Handel, however, shows a marked preference for the fugue. In his suites and concerti grossi as well as in his operas and oratorios, Handel alternates powerful fugues with homophonic sections.

The Suite in E minor for harpsichord opens with a fugue while the Suite in F major closes with one. The third move-

ments of the Concerto in B flat major and the Concerto in D minor, both for oboe, are fugues. In the twelve concerti grossi there are many fugues. The one in the "Andante" of the Concerto in E minor is built on an elaborate theme while the one in the "Allegro ma non troppo" of the Concerto in G minor is based on a turning chromatic theme.

For the organ or harpsichord, Handel wrote Six Fugues. Of this set of independent fugues, the one in A minor (a double fugue) was used for the chorus "He smote all the firstborn in Egypt" and the one in G minor for the chorus "They loathed to drink at the river" in Israel in Egypt. Another, the fourth, was incorporated in the Overture to the Passion after Brockes.[1]

Handel often began his operas and oratorios with the "French overture." The Overture to Agrippina is of this type since it has the slow introduction, fast fugue, and another slow section. The Overture to Esther consists of an "Andante," "Larghetto," and a fugal "Allegro." A favorite device of Handel is the linking of the Overture directly to the first part of an opera or an oratorio proper. In the Overture to the Passion after Brockes, a fugal "Allegro" is connected to the first chorus by an oboe solo. Again, in the Overture to Judas Maccabaeus, the second part, a fugue, is joined to the

---

1. Rolland, Romain. Handel, p. 150.

martial chorus of the first act.

In The Messiah, the first part opens with an Overture which consists of an orchestral prelude and a short fugue. A fugued chorus, "And He shall purify," occurs later in this first part. The second division of the work contains a fugued chorus, "With His stripes we are healed"; a choral fugue, "He trusted in God"; and a fugue on two subjects, "Let all the Angels of God worship Him." At the end of the third part, the tenors and basses begin a fugue on the words "Blessing and Honor." The sopranos and altos repeat it. This closes in full harmony at "forever and ever" and leads to the final fugued "Amen" chorus.

A reaction followed, and the complex interweaving of several melodies was replaced by the predominance of a solo voice accompanied by the other parts. The possibilities of harmony in homophonic structures were now exploited by Pre-Classic composers such as Johann Stamitz, Georg Monn, Georg Wagenseil, and Giovanni Battista Sammartini.

Composers of the Classic Era soon realized that it was necessary to use polyphonic devices in order to obtain thematic development. Hence, canons, fugati, stretti, and other types of contrapuntal passages are found as a matter of course in the mature instrumental works of the Classic masters, JOSEPH HAYDN (1732-1809) and WOLFGANG AMADEUS MOZART (1756-1791).

In their oratorios and masses, Haydn and Mozart continued the

Austrian tradition of employing fugues and canons in church music.[1]

The fugues in Haydn's Creation on the words "Achieved is the glorious work" and "Jehovah's praise forever shall endure"; in Mozart's Requiem on the words "Ne absorbeat eas Tartarus," "Quem olim Abrahae," "Hosanna," and "Lux aeterne"; and the canon at the conclusion of the "Dies Irae" on the prayer "Salva me," are only a few of the many examples among their numerous church compositions. Mozart's Requiem contains an interesting combination of polyphonic forms in the "Recordare" in which the voices are in canon while the orchestra has an independent fugue.[2]

Both Haydn and Mozart wrote many vocal canons on all types of subjects ranging from Haydn's setting of the Ten Commandments to Mozart's drinking songs. Jokes, puns, and occurences of daily life were recorded in the form of the vocal canon. These canons were often of a very involved nature and equaled in complexity the intricate puzzle canons of

---

1. The peak of polyphonic writing in church music had been reached in 1718 by the Austrian composer, Johann Josef Fux, in his Missa Canonica. This work contains every species of canon.

2. This combination of canon and fugue has been employed in the twentieth century by Arnold Schönberg in Pierrot Lunaire. Cf. Chapter VIII, pp. 264-5.

the early Netherlands Schools.

Two of Haydn's canons, "Thy voice, o Harmony," and "Blessed are they that mourn," may be sung forwards and backwards. Then, the page can be turned upside down and the canon may again be sung forwards and backwards. Of Mozart's six canons, K. 89a, five are puzzle canons (that is, one which is not completely written out but which contains clues as to its proper solution) while "Ach, zu kurz ist unseres Lebens Lauf," K. 228, is a double canon.

Besides having recourse to contrapuntal treatment as a method of development throughout their compositions, both Haydn and Mozart exhibited a definite "back to polyphony" tendency at various periods of their lives. During these years, attempts to write extended polyphonic forms were made. First in the early 1770's and then again in the 1790's, Haydn wrote complete fugues and long canons.

The finales of the String Quartets Op. 20, Nos. 2 and 5, written in 1772, are double fugues in which the themes are treated by inversion, retrograde, and canon. The minuets of the String Quartets Op. 76, Nos. 2 and 5, written in 1797-8, are canons. A double fugue is included as the last movement of the Symphony No. 101 in D major which was composed in 1794.

Mozart underwent long training in the art of polyphonic writing.

As early as 1766, when he was only ten years old, Mozart composed his Galimathias musicum, K. 32. This closed with a fugue on a theme taken from the song, "Willem van Nassau." In

1767, as practise for future work in church music, Mozart's father had him write fugues for the clavier (which are now lost). The Cassation in G major, K. 63, of 1769 contains a minuet in which the basses follow the rest of the strings canonically. This procedure imitates that of Haydn's Symphony No. 23 in G major of 1764. The minuet of Mozart's Symphony in G major, K. 110, of 1771 also contains a canon.

During his visits to Italy in 1770, Mozart not only wrote canonical studies for Padre Martini but also solved puzzle canons from Martini's Storia della musica. On his return to Salzburg, however, Mozart placed aside all such attempts at involved polyphony. In 1782, the works of J. S. Bach exerted great influence upon Mozart. Urged on by Baron van Swieten, Mozart arranged for string trio, three fugues from Das Wohltemperierte Clavier, one from Die Kunst der Fuge, and one from the Sonata No. 11 for organ. Then, he wrote preludes for them, and later, arranged for string quartet five more fugues from Das Wohltemperierte Clavier. Now Mozart's period of fugue composition began in earnest. Writing fugues merely for the complex counterpoint involved in this type of composition was not true to Mozart's artistic nature. Characteristically enough, therefore, only a small portion of those begun were ever finished.

The year 1782 saw the composition of a fugue written as the finale of the Sonata in A major for violin and piano, K. 402, which was later finished by M. A. Stadler; of the Fugue in E flat major for piano, K. 153, which was later completed by Simon Sechtor; of the Fugue in G minor for

piano, K. 154, which was left unfinished; of the Fugue in G minor for two pianos, K. 401; of the Fantasy and Fugue in C major for two pianos, K. 394; and of the Suite, "in Handelian style," K. 399. In the last named work, a fugue in A minor serves as a transition from the Overture in C major to the Allemande in C minor.

In 1783 Mozart wrote a "Menuetto in canone" in the Serenade for eight wind instruments, K. 388. This has a trio "al rovescio," that is, with imitation in inversion. The Fugue in C minor for two claviers, K. 426, written in 1783, was later, in 1788, arranged for a string orchestra with an added Adagio introduction. There is also a Fugue in D major, K. 443, composed in 1783, in three unspecified parts.

After 1784, Mozart wrote no more fugues merely for the sake of writing them. The Overture to Die Zauberflöte, K. 620, written in 1791, contains a fugue but this is an attempt to recreate the "French overture" which consisted of a slow introduction followed by a sprightly fugue. By his experiments in fugal writing, Mozart had enriched not only his technique, but his imagination. Trying to avoid anything that resembled artificiality, Mozart preferred to conceal his counterpoint, introducing it in as subtle a fashion as possible.

Thus, a musical dualism is clearly perceived in the second half of the eighteenth century. A contrapuntal technique was in the hands of the Classic composers who used it freely in developing and extending their melodies. On the other hand, actual conscious attempts at writing complete and independent polyphonic forms were made at specific

periods within the lives of Haydn and Mozart. At these times, they were keenly interested in, and obviously influenced by, the works of J. S. Bach. These two trends, sometimes equal in intensity and sometimes with one more predominant than the other, continued down through the years appearing again and again in the works of later composers.

In the works of LUDWIG VAN BEETHOVEN (1770 - 1827) the same two tendencies are apparent. He, too, had studied counterpoint in a thorough, systematic manner with Haydn in 1792 and with Albrechtsberger in 1794. Now, he employed many types of polyphonic devices in the elaboration and development of his themes. In the symphonies of Beethoven, especially, an extensive use was made of fugato, double counterpoint, and canonic passages.

> Examples of typical Beethoven fugati used as thematic development occur in the beginning of the second movement of the Symphony No. I in C major, Op. 21, and in the finale of the Symphony No. II in D minor, Op. 36. The Symphony No. III in E flat major, Op. 55, contains fugati in the first and second movements as well as in the finale. The last one uses the original bass theme and is later resumed with the subject in inversion. Fugati are found in the Trio of the Scherzo in the Symphony No. V in C minor, Op. 67, and in the Allegretto of the Symphony No. VII in A major, Op. 92. Much fugal treatment is employed in the Symphony No. IX in D major, Op. 125. There is triple fugue style as well as fugato in the first movement, a five-part fugato in the Scherzo, fugal treatment in the Andante, and passages in

double fugue in the Finale. A fugato occurs in the third movement of the Concerto in C minor for piano, Op. 37. Another one appears as the first variation in the third movement of the String Quartet in A major, Op. 18 No. 5.

Brief canons are frequently employed by Beethoven in his symphonies. There is canonic treatment at the end of the Scherzo in the Symphony No. II; in the third movement of the Symphony No. III; in the first movement of the Symphony No. IV in B flat major, Op. 60; in the Allegretto and in the Trio of the Minuetto of the Symphony No. VIII in F major, Op. 93; and in the first movement and in the coda of the Finale of the Symphony No. IX. This last canon is upon the diminution of the joy theme. In the Concerto in G major for piano, Op. 58, there is a canon in the third movement. The Sonata No. 2 in A major for piano, Op. 2, has a three-part canon in the development of the first movement while the Sonata No. 3 in C major, Op. 2, contains canonic passages after the second subject in the exposition of the first movement.

Beethoven also wrote innumerable vocal canons like those of Haydn and Mozart. For him, too, they were chiefly a type of diary recording puns and jokes of daily life.

Although he had written a Fugue for organ in 1783, Fifteen Variations with a Fugue on a Theme from Prometheus, Op. 35, in 1802, and a fugue as

finale to the String Quartet in C major, Op. 59 No. 3, it was not until late in life (the period of the last string quartets, piano sonatas, and other later works) that Beethoven composed many complete fugues. It is significant that in this period of experimentation and search for an enlarged means of expression, Beethoven turned to the principles of fugue writing as an outlet for his now more radical musical thoughts. Is it only by chance, then, that composers of the twentieth century, after a similar period of experimentation in strange and new idioms, reverted like Beethoven to polyphonic forms as one of the best means of musical utterance?

With the exception of the Fugue in D major for quintet, Op. 137, these later fugues were skilfully incorporated by Beethoven into longer instrumental works. Between 1816 and 1826, Beethoven composed many types of complicated fugues:

1816 Piano Sonata in A major, Op. 101
The finale combines elements of both fugue and sonata forms.

1817 Fugue in D major for quintet, Op. 137

1818-9 Piano Sonata in B flat major, Op. 106
The third movement is a three-part fugue.

1820 Piano Sonata in E major, Op. 109
The slow movement, an Andante with variations, employs the fugue as one of the variations.

1821 Piano Sonata in A flat major, Op. 110
The sonata ends with a fugue.

1822 Piano Sonata in C minor, Op. 111
Again, the sonata ends with a fugue.

1822 Overture: Zur Weihe des Hauses, Op. 124
In the manner of the "French overture," this work begins with a slow introduction which itself contains a fugato. A double fugue follows

bringing six entries on a pair of subjects. Stretto passages, inversion, and many types of contrapuntal intricacies are employed.

1823 Thirty-Three Variations on a Waltz by Diabelli for piano, Op. 120

Variation 23 includes a fughetta, the second half of which is in inversion. Variation 33 is a double fugue. The two subjects are later treated in inversion, stretto, and inverted diminution.

1818-23 Missa Solemnis in D major, Op. 123

Following the custom of using polyphonic forms in church music, Beethoven includes many fugues in this mass.

1825 Grand Fugue in B flat major for string quartet, Op. 133

This fugue was originally the finale to the String Quartet in B flat major, Op. 130.

1826 String Quartet in C sharp minor, Op. 131

The opening of this quartet is a fugue.

On the other hand, counterpoint was not used to a great extent by Beethoven's contemporary, FRANZ SCHUBERT (1797 - 1828). The quick melodic spontaneity of this composer of the Romantic Era was opposed to slower polyphonic treatment. In his symphonies, Schubert relied on simple imitative dialogue for thematic development. There are, however, a few examples of canons in his works.

The canon was employed by Schubert at an early age. When only sixteen, he introduced a three-part canon of forty-six measures, with an added obligato part in the oboe (later imitated by the clarinet) in the third act of his opera, Des Teufels Lustschloss.

The canonic treatment in the Scherzo of the Piano Trio in E flat major, Op. 100, may be due to the influence of Haydn's string quartets Op. 76. The procedure is quite

similar to the use of the canon throughout the entire Minuets of Haydn's string quartets Op. 76 Nos. 2 and 5. The fourth movement of Schubert's Trio again shows canonic treatment as does the first movement of his String Quartet in G minor No. 9. The exposition of the first movement of the latter work contains a three-part canon.

Like Haydn, Mozart, and Beethoven, Schubert wrote vocal canons. Based for the most part on poetic or religious subjects, they are simpler in character and imitate directly at the octave or unison. In church music, Schubert again conformed to custom by including canons such as the one in the finale of the Cantata in C[1] and the canonic passages of the Masses in E flat and A flat major.

Fugal treatment was scarce in the technique of Schubert. Although there is a fugato in the finale of the Fantasy (Wanderer), Op. 15, this type of polyphonic writing, used so much by Beethoven and later by Mendelssohn, was neglected by Schubert. In 1828, the year of his death, he wrote a Fugue in E minor, Op. 152, for piano duet. Dull and dry in character, it was probably an experiment in counterpoint composed as preparation for the Mass in E flat which, like the other

---

1. This cantata was written in 1819 to celebrate the birthday of Schubert's friend, Vogl, a famous singer of the time. It is published to the words "Herrlich prangt" as Op. 158. Cf. Grove's Dictionary, Vol. IV, p. 595 (Article by Sir George Grove).

Catholic Masses of this period, had to contain fugal passages.

Schubert had had only a few counterpoint lessons in 1812. He himself realized that he did not have all the equipment essential for composition. Years later, this lack of early training affected his economic status. Schubert could not obtain an official musical position that would bring him a better and fixed income since he was unable to pass the necessary preliminary examinations in counterpoint. In 1828, he decided to resume his studies by taking a course in fugal writing with Simon Sechter, the court organist and a well-known counterpoint teacher of the day. Although the lessons were arranged, Schubert's untimely death prevented their fulfillment.

Completely different in texture are the works of FELIX MENDELSSOHN (1809 - 1847). Polyphony was a natural means of expression for him. Mendelssohn had had an excellent technical musical education which encompassed elementary and advanced contrapuntal writing. His keen interest in old forms led to the rediscovery of the music of J. S. Bach in the nineteenth century. He was instrumental in reviving performances of the old master's works. Using Bach's compositions as models, Mendelssohn wrote many in the same forms. His numerous fugues are miniature masterpieces bringing together many kinds of intricate polyphonic devices such as augmentation, diminution, inversion, retrograde motion, double counterpoint, stretti, etc. These are not artificially created works of a dry intellectual nature for Mendelssohn imbued his polyphony with much emotional content. Although not as deep in meaning as those of Bach, nor as powerful as those of Handel, the fugues of Mendelssohn have the individualistic stamp of their creator. Mendelsschn demonstrated

his belief in the great emotional power of the fugue when he composed the Fugue in E minor, Op. 23 No. 1, beside the deathbed of his friend, Hanstein. The chorale in major which forms the climax of this work was intended to express the release of his friend.

Mendelssohn wrote many sets of preludes and fugues, independent fugues, and fugues as part of larger works:

Six Preludes and Fugues for piano, Op. 35

Prelude and Fugue in E minor for piano (without Op. number)

Fugue and Fantasia for piano (without Op. number)

Three Preludes and Fugues for organ, Op. 37

Fugue in F minor for organ (without Op. number)

Nine Fugues for string quartet (without Op. number)

Fugue in E flat for strings, Op. 81
This fugue was written on one of Mendelssohn's favorite old ecclesiastical subjects and is part of the Four Pieces for string quartet, Op. 81.

Octet in E flat major for strings, Op. 20
The Finale is a fugue.

Seven Character Pieces for piano, Op. 7
No. 3 is a fugue in D major.
No. 4 is entitled "Fuga" and is in A major.

The development of the first movement of the Symphony in A major No. IV, Op. 90, ("Italian") begins with a fugato and continues with fugal play. The String Quintet in A major, Op. 18, has a fugal Scherzo.

In the oratorios, too, stately and dignified fugues appear. The opening fugue of the second part of St. Paul, Op. 36, the final fugued chorus of the Lobgesang, Op. 52, and the fugue on the words "Though Thousands languish and fall"

in the Elijah, Op. 70, are expressive pieces that were not written merely as a stereotyped part of religious music.

Mendelssohn was especially interested in canonic writing for instrumental combinations rather than for voices.

In 1844, he wrote a piece for Joachim that could be played either as an Etude for one violin or as a Canon for two violins. A similar canon was composed in 1846 and appeared in 1848 in an album of John Parry. Another canon of this type is the Canon for two violas.[1] Mendelssohn included canonic passages occasionally in his symphonic works such as the canon in the middle episode of the fourth movement of the "Italian" Symphony. It is interesting to note that the original Minuet and Trio to the String Quintet in A major, Op. 18, was a double canon. This movement, however, was replaced by the fugal Scherzo mentioned above.

Like Mendelssohn, ROBERT SCHUMANN (1810 - 1856) was an ardent admirer and student of the works of Bach. "I always flee to Bach and he gives me fresh strength and desire for life and work," he wrote.[2] Twice in his life, Schumann studied Bach's works in great detail. In 1828, he made complete analyses of all the fugues in Das Wohltemperierte Clavier. Again, in 1845, he returned to this study. At the same time,

---

1. This canon is printed on p. 112 of J. F. Bridge's Double Counterpoint and Canon.

2. Reissmann, August. The Life and Works of Schumann, p. 158.

he consulted Mendelssohn regarding a new edition of this work. Although this edition never materialized, Schumann himself produced a new set of contrapuntal works in this year including Op. 56, 58, 60, 72, and 126. Although Schumann said that Bach greatly influenced his works, he was not content with mere imitation, and wanted to inspire the old forms with new meaning. Accompaniments, not part of the strict fugue or canon, were occasionally added to provide a more interesting and Romantic background. Like Mendelssohn, Schumann incorporated canons more and more often in instrumental works, sometimes writing double canons. The use of the toccata as an independent form, of toccata-like passages in his piano works, and of the styles of the two-part invention and the concerto grosso, shows Schumann's interest in reviving forms that had been neglected for many years. Polyphony was for him a framework into which subjective feelings could be poured. Whether he was writing an independent fugue or canon or using contrapuntal weaving of melodic lines within a more harmonic piano piece, he usually succeeded in making his polyphony personal, even conversational, and, above all, poetic in texture.

Examples of polyphonic forms in Schumann's works:

Four Fugues for piano, Op. 72

Six Fugues on the Name of Bach for organ or pedal piano, Op. 60[1]

Album für die Jugend for piano, Op. 68
No. 40 is entitled "Kleine Fuge."

---

1. Cf. Chapter II, p. 96.

Impromptus on a theme of Clara Wieck for piano, Op. 5
The finale is a five-part fugue.

Novellette in F sharp minor for piano, Op. 21 No. 8
This work contains a simple, loosely constructed fugue.

Symphony No. III in E flat major, Op. 97 ("Rhenish")
There is a fugue on the choral at the end of the finale.

Symphony No. IV in D minor, Op. 120
The Presto at the very end of the symphony is a fugue.

Quintet in E flat major, Op. 44
In the fourth movement, there is a fugue that combines the augmentation of the theme from the first movement with the theme from the finale (creating a double fugue).

Vier Clavierstücke, Op. 32
No. 4 is entitled "Fughetta."

Sieben Clavierstücke in Fughettenform, Op. 126

Album für die Jugend, Op. 68
No. 27 is entitled "Canonisches Liedchen."

Albumblätter for piano, Op. 124
No. 20 is marked "Canon."

Studien für den Pedal-Flügel, Op. 56
The six pieces are canons.

Novellette in F sharp minor, Op. 21 No. 8
A short canon is contained in this work.

Trios in D minor and F major, Op. 63 No. 1 and Op. 80 No. 2
There is canonic style in the Adagios of both Trios.

Ritornelle in canonischen Weisen, unaccompanied partsong for male voices, Op. 65

Canon on "To Alexis" in A flat major for piano (without Op. number)

Die Kapelle for female voices, Op. 69 No. 6
This is a double canon.

It remained for JOHANNES BRAHMS (1833 - 1897), following the path started by the Romantic composers, Mendelssohn and Schumann, to become the first "Neo-Classicist" in the late nineteenth century. Brahms was well-versed in the history of music and knew the works of his predecessors thoroughly. In fact, he owned many valuable old manuscripts which he studied carefully and even edited for publication. Brahms perceived the relationships of the different eras of music.[1] He resurrected for his own use the fugato, fugue, chorale prelude, passacaglia and chaconne, ground bass, ostinato, simple canon, and more involved canonic types such as three- and four-part canons, double canons, canons by inversion and by augmentation. These were not in the nature of mere contrapuntal exercises. The great polyphonic forms, such as the passacaglia and chorale prelude that had been lying dormant for so many years, were now revived and rejuvenated. Brahms adapted these forms and devices to his own idiom and did not hesitate to make necessary changes or innovations, such as the simultaneous combination of a polyphonic form with sonata form. Brahms has had much influence on later composers of the twentieth century who tried, like him, to incorporate old polyphonic forms in their music in much the same way he did.

Only a few independent fugues were written by Brahms. These were all for organ:

Fugue in A flat minor (without Op. number)

Prelude and Fugue in A minor (without Op. number)

---

1. Einstein, Alfred. "Affinities of the Ages." Modern Music, Nov.-Dec. 1940, p. 25.

Prelude and Fugue in G minor (without Op. number)

Choral Introduction and Fugue on 'O Traurigkeit' (without Op. number)

He preferred to incorporate highly artistic and well-developed fugues in longer works.

In the Variations and Fugue on a Theme by Handel, Op. 24, for piano, the fugue is built on the first two measures of the theme. The finale of the String Quintet in F major, Op. 88, is a combination of fugue and sonata form, the fugue theme consisting of perpetual eighth notes. In his choral works, Brahms has made expressive use of the fugue. The second motet of Op. 29, Schaffe in mir, contains two fugues, each preceded by a canon. In the Deutsches Requiem, Op. 45, the third number contains a baritone solo followed by two fugues. The sixth number has fugal passages portraying the Resurrection. The second movement of the Triumphlied, Op. 55, contains a short fugue. Brahms, while employing fugato and brief fugal treatment as a method of development, imbued it with much contrapuntal complexity.

For example, the last movement of the Concerto No. I in D minor for piano, Op. 15, contains a fugato. The fugato subject is later augmented (in notes of double value) and treated by diminution. Although Brahms omitted it in a later revision, the Piano Trio in B flat major, Op. 8, originally had a secondary development in the form of a fugato. In the eleven Choral-Vorspiele for organ, Op. 122, fugati are often derived from the chorale melody. This is especially true of the first chorale prelude in the set. Two other works showing fugal

treatment are the Cello Sonata in E minor, Op. 38, which has a fugal finale, and the Symphony No. II in D major, Op. 73, which has a fugal passage in the development of the first movement.

It is interesting to note that compositions of J. S. Bach served as direct models for three works of Brahms.

In the Cello Sonata in E minor mentioned above, there is a striking resemblance between the main theme of the first movement and the fugato theme of the finale with the "Contrapunctus 3" and the "Contrapunctus 13" of Bach's Die Kunst der Fuge.[1] Similarly, Brahms' Variations on a Theme by Robert Schumann for piano, Op. 9, follow the pattern of Bach's Goldberg Variations. Here, too, many types of canons are found: No. 6 has retrogression in the second part; No. 8 is a canon at the octave; No. 10 is a canon in inversion and, at the same time, the middle voices repeat the subject in diminished form; No. 14 is a canon at the second; and No. 15 is a canon at the sixth. On the other hand, the canon in the Trio of the Scherzo from the Piano Quartet in A major, Op. 26, is reminiscent of the canonic Minuet of Haydn's String Quartet, Op. 76 No. 2.

Brahms introduced the canon in both instrumental and vocal compositions with great interest and facility.

Canons appear in the coda to the first movement and in the finale of the Piano Quartet in A major, Op. 26. In the

---

1. Geiringer, Karl. Brahms: His Life and Work, p. 234.

Variations on a Theme by Paganini for piano, Op. 35, Variation 12 is a strict canon at the octave and an eighth beat. The right hand is disguised by broken octaves and triplet motion. Other examples are the canons in Nos. 1 and 16 of the Variations and Fugue on a Theme by Handel for piano, Op. 24; in the Clarinet Sonata in E flat major, Op. 120 No. 2; in the first movement of the Symphony No. I in C minor, Op. 68; and in the Scherzo of the Serenade in D major for orchestra, Op. 11. In the Rondo of the Serenade in A major for small orchestra, Op. 16, a canon between the clarinets and bassoons serves as the second theme.

The Thirteen Canons for female voices, Op. 113, are, perhaps, the best known among the numerous canons for voices. The Neue Liebeslieder, Op. 65, contains canons. No. 6 of Op. 93a, Beherzigung, is in canon form.

Whereas many composers had confined themselves to two-part canonic writing for the most part, Brahms also wrote three- and four-voice canons. A three-part canon appears in the development of the first movement of the Quartet in G minor, Op. 25. There is a four-part canon in the Adoremus, Op. 37 No. 2, in which the second voice enters a fourth below, the third voice a fifth below, and the fourth voice an octave below the first. Another four-part canon occurs in the second movement of the motet, Warum ist das Licht gegeben den Mühlseligen?, Op. 74 No. 1.

More involved canonic types used by Brahms are the canon

inversion, canon by augmentation, mirror canon, and double canon. Canons by inversion are found in Variation 10 of Variations on a Theme by Robert Schumann for piano, Op. 9, in Variation 5 of Variations on an Original Theme for piano, Op. 21 No.1, and in the first movement of the Trio in A minor, Op. 114. In the last example, the second theme is introduced as a canon in inversion in both the first and last movements. With the Pre-Classic composers of Vienna, as well as with Haydn, it was often a general practise to state the second theme as a canon. Brahms probably knew of this scheme and adapted it to his own needs. In the vocal works, too, canons by inversion were used. Examples of this are the duet Klange in Op. 66 No. 1, So lange Schönheit wird bestehin which is No. 6 of Op. 113, O Wie Sanft (without Op. number), and O bone Jesu and Regina coeli, Nos. 1 and 3 of Op. 37. In the motet Op. 29 No. 2, there is a canon by augmentation. A mirror canon ("Spiegelcanon") is employed in the first movement of the Quartet in A minor, Op. 51 No. 2. The Geistliches Lied, Op. 30, contains a double canon at the ninth while the Märznacht, Op. 44 No. 12, has a double canon at the sixth.

Two of the most complicated canons ever written by Brahms are in the Op. 113 mentioned above. No. 9, Zu Rauch, is a double canon in inversion. In No. 13, Einförmig ist der Liebe Gram, Brahms employs the same device that was used in the canon Sumer is icumen in which was written in the thirteenth century. The two contralto voices imitate each other forming the "pes" or

foundation of the work. At the same time, an independent four-part canon is sung above by the sopranos.

Brahms also wrote chorale preludes and chorale variations, forms that had been neglected for a long time.

The eleven Choral-Vorspiele for organ, Op. 122, contain many types of contrapuntal devices that weave an elaborate melodic tapestry around the chorale melody. Brahms, however, achieves much unity by deriving the contrapuntal lines from the chorale melody itself.

In the motet Op. 74 No. 2, Brahms revived the form of chorale variations used by German composers of the sixteenth century. The chorale Cantus Firmus, O Heiland, reiss die Himmel auf, is given to the soprano in the first and second verses, to the tenor in the third, and to the bass in the fourth. The fifth verse is an elaboration on different portions of the Cantus Firmus culminating in an highly ornamented passage at the word "Amen."

No composer since the time of J. S. Bach had ever raised the "repetition-forms" such as the passacaglia, chaconne, ground bass, and ostinato to the important position that Brahms did. While fugues and canons had been employed frequently, the passacaglia and her sister forms had been neglected. In his handling of these particular forms, Brahms preferred to incorporate them into longer works, even combining them with other forms.

The best example of this is, of course, the last movement of the Symphony No. IV in E minor, Op. 98. Here, thirty

variations are constructed upon an eight measure theme and are so treated that sonata form is simultaneously telescoped with that of the chaconne. Zum Schluss in the Neue Liebeslieder, Op. 65, is a chaconne with a canonic middle section.

In his treatment of the ground bass and ostinato, Brahms initiated devices that were later used by twentieth century composers of both Europe and America.

The third movement of the Serenade in A major for small orchestra, Op. 16, is built on a ground bass that has eight presentations. After an episode, the inversion of the ground bass figure is presented. Later the ground bass appears in C minor as a fugue subject. It is answered in syncopated inversion and then diminished to an eighth note figure of accompaniment in the violas. Finally, the ground bass reappears in its original form.[1] Just before the recapitulation in the last movement of the Quartet in C minor, Op. 60, Brahms presents the first subject simultaneously with its diminished form. This is a further illustration of his effective contrapuntal skill.[2]

---

1. The diminution of the ground bass to an accompaniment figure has been subsequently employed by Aaron Copland in his Passacaglia for piano (Cf. Chapter IV, pp. 190-1) and by Boris Koutzen in his Concerto for five solo instruments and string orchestra (Cf. Chapter VIII, p. 280). The treatment of the ground bass as a fugue subject has been used by Wallingford Riegger in his Prelude and Fugue for band (Cf. Chapter IV, p. 101).

2. At the end of Aaron Copland's Passacaglia for piano, the theme is played simultaneously with its diminished form (Cf. Chapter IV, pp. 190-1).

For the climax of the Variations on a Theme by Haydn, Op. 56, Brahms presents a ground bass on the first five measures of Haydn's theme. In the Intermezzo, Op. 118 No. 5, the same bass subject returns again and again as an ostinato in the middle section. The fourth movement of the Symphony No. I in C minor, Op. 68, has a short basso ostinato consisting of the first four bass notes of the introduction which are now used under the second subject. These are only a few examples of the ostinato bass in Brahms' works.

In program music of the nineteenth century, "leitmotifs" became the unifying element of compositions that otherwise might ramble on in an unintelligible fashion. HECTOR BERLIOZ (1803 - 1869) was impatient with academic methods and lacked a fundamental contrapuntal education. His vivid imagination had to rely on the "idée fixe" (or "leitmotif") ornamented by new orchestral timbres. There are, however, a few instances of fugues in his works.

Although Berlioz pointed with pride to his "Amen" fugue in the Eight Scenes from Faust, Op. 1, he ignored the fact that it is an elementary piece of work. His Two Fugues (without) Op. number) for chorus and orchestra, the double fugue that serves as the introduction of Harold en Italie, Op. 16, and the fugue on the second subject that precedes the coda in the Overture to Les Francs-Juges, Op. 3, are far from being inspiring examples of writing in this form. The fugue on the words "Hosanna in Excelsis" closing the Sanctus of the Grande Messe des Morts (Requiem), Op. 5, is a complaisance

again with the tradition of including fugues in Catholic church music.

In the works of FRANZ LISZT (1811 - 1886), the use of the "leitmotif" also holds forth as the center of attraction and serves as one of the few methods of development. Contrapuntal devices are rarely found in his compositions.

> Liszt did include a fugue in the second movement, "Purgatorio," of his Symphonie zu Dante's 'Divina Commedia.' He also wrote a Fantasie and Fugue on B-A-C-H for piano or organ, succumbing here, as many other composers have, to the fascinating enterprise of manipulating Bach's name in a contrapuntal work.[1]

Like Brahms, CÉSAR FRANCK (1822 - 1890) looked back into the past and was strongly influenced by Bach and Beethoven. At the age of seventeen, he won the first prize in fugue from the Paris Conservatoire. Later in life, Franck advised his pupils to aim for a cantabile type of counterpoint and warned against the use of the fugue in a dull and dry manner. He himself had a strong predilection for the canon and fugue, both of which he used frequently. He occasionally resorted to ostinato treatment. In adapting these forms to fit his mystic and impressionistic idiom, Franck, like Brahms, modernized and enriched them.

> Examples of Franck's canons may be found in the last movement of the Sonata for violin and piano, in the Trois

---

1. Cf. Chapter II, p. 96.

Pièces pour Grand Orgue, and in Part I of the symphonic poem, Rédemption. In the Symphony in D minor, there are canons in the recapitulation and coda of the first movement and at the end of the finale. Canonic treatment is again used in Nos. 2 and 8 of the Béatitudes.

Besides the complete fugues in the Prélude, Fugue et Variations, Op. 18, and the Prélude, Choral et Fugue (the former for organ and the latter for piano), fugal treatment occurs in the Symphony in D minor, in the third part of the Grand Pièce in F sharp minor for organ, Op. 17, in the first movement of the String Quartet in D major, and in the Trois Chorals for organ.

Short ostinato passages are used in the first movement and in the coda of the finale of the Symphony. In the second of the Trois Chorals, Franck treats the theme in passacaglia style.

The polyphony of the French composers immediately following Franck is forced in texture. This French school of contrapuntalists (of which VINCENT D'INDY [1851 - 1931], Franck's pupil and biographer, and CAMILLE SAINT-SAËNS [1835 - 1921] are representative) continued the use of fugati, fugues, canons, and ostinati. Their polyphony, however, tends to be dry and academic. It shows the imprint of their strict technical "conservatoire" training above which they could not rise.

Typical examples of the fugato as used by D'Indy occur in his String Quartet No. 2, Op. 45. A fugato is used in the

first movement and reappears in inversion in the fourth movement. The fourth movement of his Symphony No. II in B flat major, Op. 57, contains a fugal section. Complete fugues are found in his Thème varié, fugue et chanson for piano, Op. 85, and in Part I of the symphonic poem, Le Camp de Wallenstein. In the fourth movement of his Quintet in G minor for piano and strings, Op. 81, there is a canon on the main subject. D'Indy also wrote a Prélude et Petit Canon for piano, Op. 38. Ostinato accompaniment is used in the "Chant élégiaque" of his Trio for piano, clarinet (or violin) and cello, Op. 29.

Saint-Saëns wrote Six Fugues for piano, Op. 161. Two fugues are contained in the Six Études for piano, Op. 52. Brief fugal treatment is employed in the Scherzo of the Symphony No. III in C minor, Op. 78, in the Prelude to Le Déluge, Op. 45, in Phaëton, Op. 39, and in La Jeunesse d'Hercule, Op. 50.

At the same time that composers like Mendelssohn, Schumann, Brahms, and Franck were creating highly individualistic masterpieces, which included old polyphonic forms and devices as a basic part of their internal structure, many different schools of musical thought were arising. The nineteenth century witnessed the birth of Nationalism, of Impressionism, and of Neo-Romanticism. In each of these types, polyphony played only a minor role. The chief interest now was the development of novel orchestral colors, the use of folk melodies, and the employment of the "leitmotif" as a method of thematic development.

Nationalist composers had occasional recourse to polyphonic devices. Intermingled with folk tunes of many countries are found simple

fugues, fugati, and canons. BEDŘICH SMETANA (1824 - 1884) employed the fugato in his Introduction and Allegro, Op. 47, Light of Life No. 9, and Overture to The Bartered Bride; ANTONIN DVOŘÁK (1841 - 1904) climaxed the finale of his Symphonic Variations on an Original Theme for full orchestra, Op. 78, with a fugue; and EDVARD GRIEG (1843 - 1907) used simple canonic treatment in developing the first theme of his Sonata in E minor for piano, Op. 7. In Russia, too, composers were drawn to certain types of polyphony. The element of repetition involved in the ostinato was used in many ways by the "Russian Five" (Modest Moussorgsky, Mily A. Balakireff, Cesar Cui, Alex. P. Borodin, and Nicholas Rimsky - Korsakov). Even the intense emotionalism of PETER ILYITCH TSCHAIKOWSKY (1840 - 1893) occasionally found its outlet in polyphonic forms.

> In the second movement of his Trio in A minor, Op. 50, Tschaikowsky transformed a Russian folk tune into a waltz, a mazurka, and in the eighth variation into a fugue. The finale of his String Quartet in F major No. 2, Op. 22, contains a fugue; No. 2 of Six Pieces on One Theme, Op. 21, for piano, is a fugue; and the Suite No. I for orchestra, Op. 43, has an Introduction and Fugue. In the Symphony No. VI in B minor, Op. 74, a fugato on the main theme is employed in the development of the first movement while in the Symphony No. V in E minor, Op. 64, there is a canon in the last movement. The basso ostinato, a favorite device of the Russian composers, is found in the trio of the second movement in the String Quartet No. 1 in D major, Op. 11, and is played by the cello. In the Symphony No. VI a trombone chorale is placed over a

basso ostinato.

In the late nineteenth century there was a Neo-Romantic outburst when composers such as GUSTAV MAHLER (1860 - 1911) and ANTON BRUCKNER (1824 - 1896) began to write extremely long and heavily orchestrated symphonies. Here, too, polyphonic forms were used as a method of development within these exceptionally long compositions.

> Mahler, for example, uses fugal treatment in the Scherzo and both fugal and canonic passages in the Rondo Finale of his Symphony No. V in C sharp minor. In his Symphony No. I in D major ("Titan") Mahler employs a canon in the third movement. Bruckner ends his Symphony No. V in B flat major with a double fugue. He also wrote a separate Fugue in D minor for organ.

Two early twentieth century composers, FERRUCCIO BUSONI (1866 - 1924) and MAX REGER (1873 - 1916), based their music on the broad architectural plans of old polyphonic forms. This was done not merely as a development technique but as a definite resurrection of the independent contrapuntal structures used by J. S. Bach. Following the direction of Brahms, they, too, did not limit themselves to the fugue and canon but also wrote toccatas, chorale preludes, passacaglias, chaconnes, long contrapuntal fantasies, and suites in the old polyphonic style. In adapting these forms to their own musical idiom, they permitted themselves much freedom in combining pure contrapuntal lines. This resulted in the more dissonant type of polyphony that later twentieth century composers were to employ and extend even further. The following list of compositions by Busoni and Reger which contain polyphonic forms illustrates

the great fertility of these two men in producing works of this type.

Busoni: Variationen und Fuge for piano, Op. 22

Two Contrapuntal Studies after J. S. Bach for piano
Variations and Fugue on a Theme of Frederick the Great
Fantasia and Fugue in A minor

Preludio e Fuga in stile libero for piano, Op. 21

Preludio e Fuga for piano, Op. 36

Prelude and Fugue for organ, Op. 7

Toccata: Preludio, Fantasia, Ciaccona for piano

Improvisations on Bach's Chorale: 'Wie wohl ist mir, O Freund der Seele' for two pianos

Fantasia Contrappuntistica for piano
Four versions of this work were composed between 1910 and 1912.

Kontrapunktisches Tanzstück, Kleine Ballet Szene III for piano, Op. 30
This work was later revised as Zwei Tanzstück for piano.

Fantasia after J. S. Bach for piano

Reger: Variations and Fugue on a Theme of J. S. Bach for piano, Op. 81

Variations and Fugue on a Theme by Beethoven for orchestra, Op. 86

Variations and Fugue on a Merry Theme by J. A. Hiller for orchestra, Op. 100

Variations and Fugue on a Theme by Mozart for orchestra, Op. 132

Variations and Fugue on a Theme by Tellemann for piano, Op. 134

Variations and Fugue on an Original Theme for organ, Op. 73

Variations and Fugue on 'Heil dir im Siegerkranz' and 'Heil unser'n König, Heil' for organ (without Op. No.)

Six Preludes and Fugues for piano, Op. 99

Five Easy Preludes and Fugues for organ, Op. 56

Five Easy Preludes and Fugues for organ, Op. 80

Four Preludes and Fugues for organ, Op. 85

Prelude and Fugue in G sharp minor for organ (without Op. number)

Six Preludes and Fugues for violin alone, Op. 131a

Four Studies for left hand alone (without Op. number)
No. 4 is entitled "Prelude and Fugue."

Fantasie and Fugue in C minor for organ, Op. 29

Fantasie and Fugue on B-A-C-H for organ, Op. 46[1]

Symphonic Fantasie and Fugue for organ, Op. 57

Fantasie and Fugue in D minor for organ, Op. 135b

Introduction, Passacaglia, and Fugue for piano, Op. 96

Introduction, Passacaglia, and Fugue for organ, Op. 127

Introduction and Passacaglia for organ (without Op. No.)

Three Preludes and Fugues and a Chaconne for violin alone, Op. 117

Three Duos, Canons, and Fugues in the old style for two violins, Op. 131b

Two books of Canons in all the major and minor keys for two and three voices (without Op. number)

53 Easy Chorale Preludes for organ, Op. 67

30 Little Chorale Preludes for organ, Op. 135a

Concerto in the Old Style for orchestra, Op. 123

Suites in the Old Style for violin and piano, Op. 93 and Op. 103a

---

1. Cf. Chapter II, p. 96.

Sonata No. 3 in A major for violin and piano, Op. 41
The second movement begins with a three-part fugato.

String Quartet No. 3 in D minor, Op. 74
The development of the first movement contains a fugato.

Sonatina in D minor for violin and piano, Op. 103
The third movement is an andante with variations which end with a fugue.

Sonata No. 5 in F sharp minor for violin and piano, Op. 84
The finale is a fugue.

String Trio No. 2 in D minor, Op. 141b
The finale is a fugue.

String Quartet No. 1 in G minor, Op. 54
The finale is a double fugue.

String Quartet No. 4 in E flat major, Op. 109
The last movement is a double fugue.

Busoni also arranged and transcribed many works of Bach for piano and Brahms' chorale preludes for piano. Reger made transcriptions of Bach's two-part Inventions for organ.

RICHARD STRAUSS (1864 -) employed both canon and fugue in his tone poems. In later life, he returned to a simplified style harking back to Mozart and Johann Strauss. His style of composition now alternated polyphonic passages with more homophonic sections.

The tone poem Don Juan, Op. 20, contains canonical imitation; Also Sprach Zarathustra, Op. 30, has a fugue to illustrate the despair of Science; and the Sinfonia Domestica, Op. 53, utilizes a double fugue as the finale. The later operas such as Ariadne auf Naxos and Der Rosenkavalier, however, consist chiefly of Strauss waltzes and Mozartean melodies in simple homophonic style.

The exaggerations of the late Romantic music, however, were inciting a revolt among composers of the late nineteenth and early twentieth centuries. New vistas of musical technique were being opened by the French Impressionist, CLAUDE DEBUSSY (1862 - 1918). Concerned primarily with creating moods, Debussy shunned anything that was obvious and concrete. At the same time that he employed more modern harmonies, unresolved dissonances, parallel fourths and fifths (organum), and medieval modes (to mention only a few of the technical mannerisms associated with Impressionistic music), Debussy was interested in contrapuntal music. He edited and fingered the violin and piano sonatas of J. S. Bach and also arranged Robert Schumann's Six Studies in Canon Form for two pianos.

> Of his own works, Trois Chansons de Charles d'Orléans show contrapuntal leanings. The middle section of the Andantino in Debussy's Premier Quatuor is almost like a two-part invention while the last movement contains a fugato in its introduction. Pour le Piano consists of a Prélude, Sarabande, and Toccata.

MAURICE RAVEL (1875 - 1937) continued the process of mingling polyphony with Impressionism by incorporating the canon, fugue, toccata, passacaglia, and ostinato in many of his works. A skilfull contrapuntalist, he composed a seventeenth century dance suite that contains polyphonic movements. He was fond of writing compositions based on a name. The

latter works employ many types of involved contrapuntal devices such as inversion and retrograde motion both singly and combined.

The third movement of Ravel's Piano Trio in A minor is a passacaglia. The suite, Le Tombeau de Couperin, consists of a Prélude, Fugue, Forlane, Rigaudon, Menuet, and Toccata. The finale of the Sonatine for piano is in the style of a toccata while the finale of the Sonata for violin and cello contains a fugue. Both the Berceuse sur le nom de Gabriel Fauré and the Menuet sur le nom d'Haydn (both for piano) include contrapuntal devices. In the latter, the theme in its original form is used simultaneously with its inverted form. Retrograde motion is frequently employed in these two works. The Menuet Antique for piano contains a passage in which the theme of the Menuet is superimposed upon the theme of the Trio.

The numerous possibilities of ostinato were seen by Ravel. The Rhapsodie Espagnole for orchestra is built up for the most part on a repeated figure of four descending notes. This motif occurs throughout the first movement, "Prélude à la nuite," and is repeated as a ground bass in the double bass for most of the second movement. The ostinato bass is again used in the Scherzo of the Concerto in D for piano and orchestra. The greatest use of ostinato made by Ravel appears in the Bolero. Here, one theme is repeated over and over again altered only in orchestral timbre with increasing intensity.

Examples of simple canons by Ravel may be found in the Forlane and Menuet of Le Tombeau de Couperin, in Ma Mere L'Oye,

in the song La Flûte Enchantée, and at the end of the opera-ballet L'Enfante et les Sortilèges.

Thus, in the works of Beethoven, Brahms, Franck, and Reger the polyphonic forms and devices of J. S. Bach and his predecessors found their greatest outlet. In reverting to the contrapuntal techniques of earlier centuries, these composers did not limit themselves to any fixed patterns. The forms grew in stature with their new costumes and, although retaining the same emotional feeling and spirit, gained a musical texture enriched by modern harmonic devices and more dissonant, acrid counterpoint. The revolt against the Impressionism and Romanticism of the nineteenth century demanded the abolition of lush, vague, long, sumptuous, and sensuous music. More impersonal and abstract intellectual exercise was needed. After the first World War, experiments in many types of instrumental combinations in smaller forms resulted. Here, too, an extreme was reached. "A return to polyphony has proved to be the salvation of a style which, grown over-ripe, was drifting aimlessly in an uncertain musical world."[1] This did not mean the artificial imposition of stereotyped contrapuntal formulae but a desire for independent, individualized melodic lines. Because the linear conception of music is a major principle of composition technique, it was natural for twentieth century composers to choose the medium of polyphony which had recurred periodically throughout the history of music, and which had remained

---

1. Lang, Paul. "The Middle and Modern Ages." Modern Music, Mar.-Apr. 1941, p. 203.

firm and solid under the many changes in musical styles. American composers of today, also, reached out for this bulwark of strength and beauty as a framework for individual expression. The modern American composer (although adopting a type of composition that is over five hundred years old and is enriched by years of traveling from era to era, country to country, and composer to composer) imbued the ageless polyphonic forms and devices with his own stamp of originality and method of musical expression.

CHAPTER I

CANON AND CANCRIZANS

> "The principle of a canon is that one voice begins a melody, which melody is imitated precisely, note for note, and (generally) interval for interval, by some other voice, either at the same or a different pitch, beginning a few beats later and thus as it were running after the leader."[1]

Contemporary American composers have recognized the many possibilities of the canon, the oldest of the polyphonic forms and devices. They have used practically every type of canon. Simple imitation, canons by augmentation, diminution, inversion, and inversion combined with augmentation, double canons, mixed canons (that is, canons to which other parts are added that do not share in the imitation), and even puzzle canons (that is, a canon which is not completely written out but which contains clues as to its proper solution) may all be found in their works. The aim of the American composer today is to write canons which, whether simple or complicated in structure, clearly discernible or subtly concealed, are a natural means of expression growing directly out of the individual needs of his melodic material.

The canon used most frequently in modern American music is the two-part canon in which the imitation takes place at the octave or unison. Nearly every contemporary American composer has used this type of

---

1. Grove's Dictionary, Vol. I, p. 548 (Article by F. A. Gore Ouseley).

canonic treatment. The canonic passages are often very brief, lasting only a few measures. Usually, the rest of the instruments continue simultaneously but do not take part in the imitation. These short canons appear in many types of instrumental compositions, serving as connecting links, as thematic development, or as background material.

Brief two-part canons occur in Samuel Barber's Essay for orchestra, Overture to the School for Scandal, and Serenade for string quartet; in Aaron Copland's Quiet City, Dance Symphony, and suite from the ballet Billy the Kid; in the first movement of Howard Hanson's Symphony No. II; in the fourth movement of Frederick Jacobi's String Quartet No. II; in Quincy Porter's String Quartet No. III; in the third movement of William Schuman's String Quartet No. III; in Randall Thompson's Symphony No. I; in Deems Taylor's Circus Day, a fantasy for orchestra; in Harold Morris' Prospice Symphony; and in Wallingford Riegger's Trio.

Longer two-part canons at the octave or unison are frequently employed in the development section of a movement for elaboration upon the themes or for contrasting episodes.

In the first movement of Samuel Barber's Concerto for Violin and Orchestra there is a canon at the unison and one beat between the solo violin and the clarinet for six measures. This canon serves as part of the second theme and is marked "grazioso e scherzando." It is a contrast to the main theme which is very legato. The canon appears twice, first in the exposition and later in the recapitulation. A

canonic treatment. The canonic passages are often very brief, lasting only a few measures. Usually, the rest of the instruments continue elementarily but do not take part in the imitation. These short canons appear in many types of instrumental compositions, serving as connecting links, as thematic developments, or as background material.

Brief two-part canons occur in Samuel Barber's Adagio for orchestra, Overture to the School for Scandal, and Serenade for string quartet; in Aaron Copland's Quiet City, Dance Symphony, and suite from the ballet Billy the Kid; in the first movement of Howard Hanson's Symphony No. II; in the fourth movement of Frederick Jacobi's String Quartet No. II; in Quincy Porter's String Quartet No. III; in the third movement of William Schuman's String Quartet No. III; in Randall Thompson's Symphony No. I; in Deems Taylor's Circus Day, a tandem for orchestra; in Harold Morris' Frenzies Symphony; and in Wallingford Riegger's Solo.

Longer two-part canons at the octave or unison are frequently employed in the development section of a movement for elaboration upon the theme or for contrasting episodes.

In the first movement of Samuel Barber's Concerto for Violin and Orchestra there is a canon at the unison and one beat between the solo violin and the clarinet for six measures. This canon serves as part of the second theme and is marked "grazioso e sonnoriando." It is a counterpart to the main theme which is very legato. The canon appears twice, first in the exposition and later in the recapitulation. A

slight peculiarity of the canon is the changing, by the clarinet, of a quarter note to an eighth note and an eighth rest. The descending part of the arpeggio figure is occasionally omitted. This does not essentially alter the canon.

Barber seems to prefer the use of the canon as a means of development after presenting a theme. In the Symphony in One Movement, he employs brief canonic imitation at the octave and half measure for two measures on a variant of the first theme.

Howard Hanson also resorts to canonic imitation at the octave and half measure for seventeen measures in the second movement of his Symphony No. III. Taking place in the strings, the canon appears in the middle of the first section and is based on the first theme. The canon is repeated so much throughout the movement that it has a haunting ostinato effect.

Leo Sowerby presents a canon derived from the second theme of his Serenade in G major for string quartet. The canon is between the first and second violins at the octave and one measure for eleven measures. Occurring in the development section, it serves as a contrast to the forte first theme. It provides a softer interlude which still contributes to the working out of the thematic material.

In the Ballet Music from Casanova, Deems Taylor uses a canon between the strings and flute at an octave and half measure for four measures. The canon is built on the main theme and presents a more emphatic statement of it within the development.

slight peculiarity of the canon is the changing, by the clarinet, of a quarter note to an eighth note and an eighth rest. The descending part of the arpeggio figure is occasionally omitted. This does not essentially alter the canon.

Barber seems to prefer the use of the canon as a means of development after presenting a theme. In the Symphony in One Movement, he employs brief canonic imitation at the octave and half measure for two measures on a variant of the first theme.

Howard Hanson also resorts to canonic imitation at the octave and half measure for seventeen measures in the second movement of his Symphony No. III. Taking place in the strings, the canon appears in the middle of the first section and is based on the first theme. The canon is repeated so much throughout the movement that it has a haunting ostinato effect.

Leo Sowerby presents a canon derived from the second theme of his Serenade in G major for string quartet. The canon is between the first and second violins at the octave and one measure for eleven measures. Occurring in the development section, it serves as a contrast to the lyric first theme. It provides a rather intricate which still contributes to the working out of the thematic material.

In the Ballet Music from Cosmovre, Deems Taylor uses a canon between the strings and flute at an octave and half measure for four measures. The canon is built on the main theme and presents a more emphatic statement of it within the development.

In the second movement of his Symphony No. II Randall Thompson employs a canon between the first violin and flute at one octave and one beat for five measures. The first theme, presented at the very beginning of the movement by the first violin, is now developed by the addition of the flute in canon.

In the first movement of The Passion, entitled "The Entry into Jerusalem," Bernard Rogers uses canonic imitation at the octave and two measures (the interval of imitation later changes to one and a half beats and then back to two measures) at the words "Blessed is the King of Israel." This section, following the "Hosanna" with its characteristic fourths and fifths in the bass and percussion, forms a contrast. The soprano and alto in thirds are imitated by the tenor and bass. This lasts for eleven measures and, then, there is a three-part imitative passage on "Hosanna" for one measure. The two-part canon recurs with the soprano and alto again being imitated for eleven more measures. A short coda closes the movement.

By means of doubling, the composer will sometimes spread a two-part canon throughout the entire orchestra.

The canon at the octave and half measure in the first movement of Robert Russell Bennett's Abraham Lincoln (A Likeness in Symphony Form) is stated by the first flute, first clarinet, first bassoon, and viola. The imitation is by the English horn, second bassoon, first violin, and cello.

Another use of the two-part canon is when it serves as a link

In the second movement of his Symphony No. II Randall Thompson employs a canon between the first violin and flute at one octave and one beat for five measures. The first theme, presented at the very beginning of the movement by the first violin, is now developed by the addition of the flute in canon.

In the first movement of The Passion, entitled "The Entry into Jerusalem," Sarvard Rogers uses canonic imitation at the octave and two measures (the interval of imitation later changes to one and a half beats and then back to two measures) at the words "Blessed is the King of Israel." This section, following the "Hosanna" with its characteristic fourths and fifths in the bass and percussion, forms a contrast. The soprano and alto in thirds are imitated by the tenor and bass. This lasts for eleven measures and, then, there is a three-part imitative passage on "Hosanna" for one measure. The two-part canon figure with the soprano and alto again being imitated for eleven more measures. A short coda closes the movement. By means of doubling, the composer will sometimes spread a two-part canon throughout the entire orchestra.

The canon at the octave and half measure is the first movement of Robert Russell Bennett's Abraham Lincoln (A Lincoln in Symphony Form) is stated by the first flute, first clarinet, first bassoon, and viola. The imitation is by the English horn, second bassoon, first violin, and cello. Another use of the two-part canon is when it serves as a link

either between two themes or between one main section and the next.

The same canon by Bennett mentioned above occurs eight measures before the second section and is presented pianissimo in contrast to the preceding forte. Lasting for only two measures, the canon links the first section, "Moderato con moto," to the second, "Tristamente con moto."

Aaron Copland employs a short canon in the first movement, "Prelude," of his First Symphony. The canon is between the violas and first violins at an octave and half measure. It lasts for three measures and serves as a link between the end of the middle section and the restatement of the first theme which follows in the woodwinds.

The modern American composer sometimes resorts to the canon in building a climax.

In the first movement of Ernest Bloch's Symphony in C sharp minor, there is a canon at the octave and half measure between the first and second violins for six measures. The theme of the canon is based on the rhythm of the first theme and leads to an accelerando passage. This, in turn, introduces the restatement of the main theme itself. Bloch thus utilizes the canon both for developing a climax and for a link.

William Schuman's String Quartet No. II has a canon in the first movement at two octaves and one measure (it changes during the canon to half a measure) between the first violin and cello. This canon, based on the main theme, lasts for seven measures and builds up to a fortissimo.

either between two themes or between one main section and the next.

The same canon by Bennett mentioned above occurs eight measures before the second section and is presented plainsong in contrast to the preceding fugue. Lasting for only two measures, the canon links the first section, "Moderato con moto," to the second, "Tristamente con moto."

Aaron Copland employs a short canon in the first movement, "Prelude," of his First Symphony. The canon is between the violas and first violins at an octave and half measure. It lasts for three measures and serves as a link between the and of the middle section and the restatement of the first theme which follows in the woodwinds.

The modern American composer sometimes resorts to the canon in building a climax.

In the first movement of Ernest Bloch's Symphony in C sharp minor, there is a canon at the octave and half measure between the first and second violins for six measures. The theme of the canon is based on the rhythm of the first theme and leads to an accelerando passage. This, in turn, introduces the restatement of the main theme itself. Bloch thus utilizes the canon both for developing a climax and for a link.

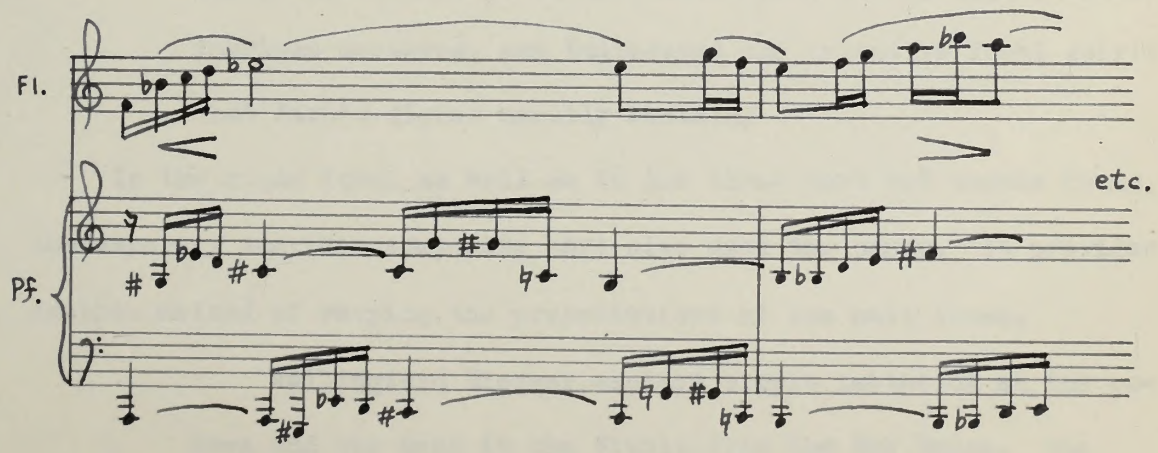
William Schuman's String Quartet No. II has a canon in the first movement at two octaves and one measure (it changes during the canon to half a measure) between the first violin and cello. This canon, based on the main theme, lasts for seven measures and builds up to a fortissimo.

Louis Gruenberg's Jazz Suite for orchestra contains a canon at the unison and half measure. It is stated by the first violin, viola, piccolo, and flute, and then imitated by the second violin, oboe, English horn, and clarinet. This appears at the fortississimo climax of the third part in the first movement, "Fox Trot."

Not only do canons appear in the development section as a method of thematic elaboration, as contrasting episodes, as linking passages, and as a means of building a climax, but they also add a new element to a recapitulation.

Walter Piston employs a two-part canon at the octave and one beat for six measures in the recapitulation of the second movement in his Sonata for flute and piano. (Ex. 1) The movement is in three-part form and the canon occurs in the piano under the main theme, played by the flute, in the third part. The choice of figures and the continuous sixteenth notes in the canon are reminiscent of Bach's two-part writing.

Ex. 1



Louis Gruenberg's Jazz Suite for orchestra contains a canon at the unison and half measure. It is played by the first violin, viola, piccolo, and flute, and then imitated by the second violin, oboe, English horn, and clarinet. This appears at the Tranquillamente climax of the third part in the first movement, "Fox Trot."

Not only do canons appear in the development section as a method of thematic elaboration, as contrasting episodes, as linking passages, and as a means of building a climax, but they also add a new element to a recapitulation.

Walter Piston employs a two-part canon at the octave and one beat for six measures in the recapitulation of the second movement in his Sonata for flute and piano. (Ex. 1) The movement is in three-part form and the canon occurs in the piano under the main theme, played by the flute, in the third part. The choice of figures and the continuous six-teenth notes in the canon are reminiscent of Bach's two-part writing.

Ex. 1

Aaron Copland also uses a two-part canon in the recapitulation of the last movement of the Sonata for violin and piano. The violin plays a long scherzando theme alone and is joined in free imitation by the piano. Then the piano, in octaves, moves in contrary motion to the violin. The second main section, "cantabile" and "sostenuto" in contrast to the first part, builds up to a "bouncy" Presto. A transition, twice as slow, leads back to the first theme with new treatment of the material. Another Presto follows and is characterized by syncopation. For the recapitulation, the first theme is played "forte brillante" in the piano as a two-part canon at the octave and one measure. Above it, the violin plays an obligato. The canon lasts eight measures and is followed by a fortississimo climax, again twice as slow. Reminiscences of the first movement serve as a pianissimo ending.

The two-part canon at the unison and one measure in Walter Piston's Suite for oboe and piano again brings Bach to mind. This canon is in the second part of the Gigue, lasts fourteen measures, and introduces the imitative fugal spirit that Bach's gigues usually contain.

In the rondo form, as well as in the three part and sonata forms, contemporary American composers have also used the canon. It provides another method of varying the presentations of the main theme.

Wallingford Riegger employs simple imitation at the octave and one beat in the Finale from the New Dance. The

Aaron Copland also uses a two-part canon in the recapitulation of the last movement of the Sonata for violin and piano. The violin plays a long accelerando trace alone and is joined in free imitation by the piano. Then the piano, in octaves, moves in contrary motion to the violin. The second main section, "tranquillo" and "sostenuto" in contrast to the first part, builds up to a "molto" Presto. A transition, twice as slow, leads back to the first theme with new treatment of the material. Another Presto follows and is characterized by syncopation. For the recapitulation, the first theme is played "forte brillante" in the piano as a two-part canon at the octave and one measure. Above it, the violin plays an obligato. The canon lasts eight measures and is followed by a fortissimo climax, again twice as slow. Resemblances of the first movement serve as a pianissimo ending.

The two-part canon at the unison and one measure in Walter Piston's Suite for oboe and piano again brings Bach to mind. This canon is in the second part of the Gigue, lasts fourteen measures, and introduces the imitative fugal epilogue that Bach's figures usually contain.

In the rondo form, as well as in the three part and sonata forms, contemporary American composers have also used the canon. It provides another method of varying the presentations of the main theme.

William Grant Still employs simple imitation at the octave and one beat in the Finale from the New Negro. The

canon is very short (contained, in fact, in one measure) but returns many times throughout the piece as the theme in a rondo.

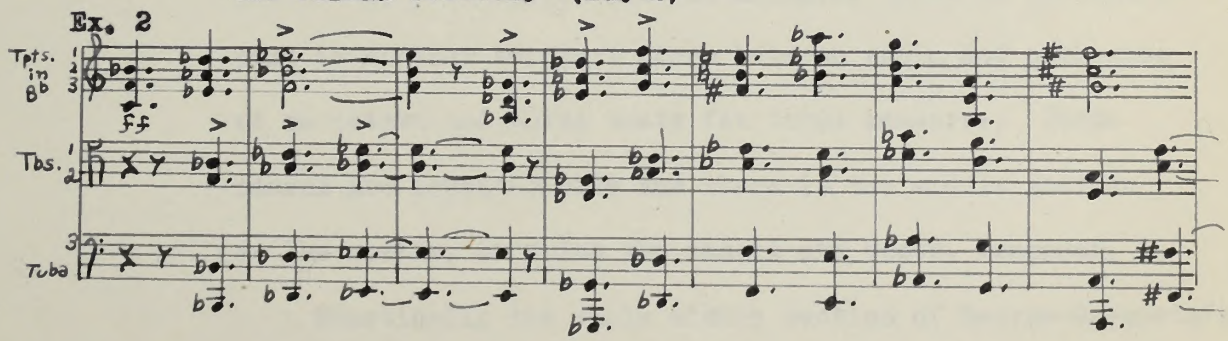
In the last movement of Ernest Bloch's Suite for viola and orchestra, the rondo theme reappears in the form of short canons.[1]

In the same way that canons were used to add a new element to the recapitulation of a three part or sonata form, they are often employed in the climax, or third section, of a fugue. Here, they provide a new means of contrapuntal elaboration upon the original material.

The climax of the Fugue in Leo Sowerby's Suite for Organ contains two canons on the subject: the first at the octave and one measure and the second at two octaves and one beat. These give a stretto effect to the climax.

An interesting two-part canon is found in Walter Piston's Prelude and Fugue for orchestra. Each part is doubled in fourths while the actual imitation takes place at the octave. The canon is based on the subject of the fugue and serves as the climax section. (Ex. 2)

Ex. 2



1. Cf. Ex. 6, p. 56.

canon is very minor (contrapuntal, in fact, in one sentence) but returns many times throughout the piece as the theme in a rondo.

In the last movement of Ernest Bloch's Suite for viola and orchestra, the rondo theme reappears in the form of short canons.[1]

In the same way that canons were used to add a new element to the recapitulation of a large part of sonata form, they are often employed in the climax, or third section, of a fugue. Here, they provide a new means of contrapuntal elaboration upon the original material.

The climax of the fugue in Leo Sowerby's Suite for Organ contains two canons on the subject: the first at two octaves and one measure and the second at two octaves and one beat. These give a strette effect to the climax.

An interesting two-part canon is found in Walter Piston's Prelude and Fugue for orchestra. Each part is doubled in fourths while the actual imitation takes place at two octaves. The canon is based on the subject of the fugue and serves as the climax section. (Ex. 2)

Ex. 2

---

1. Cf. Ex. 6, p. 66.

This technique is again employed by Piston in his Concerto for Orchestra. In the last movement, a Passacaglia, there is a canon in the fifth variation at the octave and one measure for eight measures. The canon is between the first and second flutes, doubled in fourths, and the first and second clarinets, similarly doubled in fourths.

Another common device is the use of two-part canons to form the basis of the whole middle section of a movement.

Both canons in No. III of Ernest Bloch's Evocations occur in the middle section. At the end of the first part, there is a canon at one octave and one beat for four measures in a forte climax (just before the return to Tempo I). After this, there is a ritardando and another canon at an octave and half measure for three measures. Here again, Bloch uses the canon in a climax as he did in his Symphony. The first movement of Bloch's Suite for viola and orchestra contains a canon between the viola and orchestra at the unison and two measures for six measures. This occurs in the middle section which is an Allegro. Also in the middle part is another two-part canon between viola and orchestra at an octave and three beats for three measures. These canons are repeated here and there in the middle section as the motifs, on which the canons are based, reappear.

Practically the whole middle section of George Gershwin's Cuban Overture is based on three canons: the first between the oboe and English horn at one octave and two measures for

This technique is again employed by Piston in his *Concerto for Orchestra*. In the last movement, a Passacaglia, there is a canon in the fifth variation at the octave and one measure for eight measures. The canon is between the first and second flutes, doubled in fourths, and the first and second clarinets, similarly doubled in fourths.

Another common device is the use of two-part canons in view the basis of the whole middle section of a movement.

Both canons in No. III of Ernest Block's *Concertino* occur in the middle section. At the end of the first part, there is a canon at the octave and one beat for four measures in a fifth alinea (just before the return to tempo I). After this, there is a stretto and another canon at an octave and half measure for three measures. Here again, Bloch uses the canon in a alinea as he did in his Symphony. The first movement of Bloch's *Suite* for viola and orchestra contains a canon between the viola and orchestra at the unison and two measures for six measures. This occurs in the middle section which is an Allegro. Also in the middle part is another two-part canon between viola and orchestra at an octave and three beats for three measures. These canons are repeated here and there in the middle section as the *Suite*, in which the canons are based, happens.

Structurally the whole middle section of George Gershwin's *Cuban Overture* is based on three canons: the first between the oboe and English horn at one octave and two measures for

six measures; the second between clarinet and horn for seven measures; and the third between the first violin, doubled by the oboe, and the clarinet for fourteen measures. The middle section, an "Andante sostenuto," is thus made a contrasting episode built up by canonic means. Gershwin, whose music is usually free of any such academic devices, proudly wrote, "I have composed this work very seriously and have developed the thematic material in various symphonic and canonic ways."[1]

In Roy Harris' Symphony No. III the entire middle section, or development, of the fugue is canonic.[2] At the thirty-sixth measure of the fugue, a two-part canon at a perfect fourth and one measure begins and lasts twenty-seven measures.[3] It is between three trombones and three trumpets. The canon is continued but now is between four horns and three trumpets, doubled by the three trombones. Still at a perfect fourth and one measure, the canon lasts twelve more measures. The whole canon is based on the fugue theme itself. During the canon, the strings, joined by the woodwinds, have an accompaniment figure. For the next twenty-eight measures there is much imitative interweaving in the woodwinds. Then,

---

1. Interview in the New York Times, Oct. 8, 1932.

2. The fugue begins on p. 57 (Schirmer Study Score) at the $3\times\frac{6}{2}$ time.

3. Although two-part canons at the fourth are not discussed until page 51, this example has been included here because it clearly illustrates how an entire middle section is built from a series of canons.

six measures; the second between clarinet and horn for seven measures; and the third between the first violin, doubled by the oboe, and the clarinet for fourteen measures. The middle section, an "Andante sostenuto," is then such a contrasting episode built up by dancing rooms. Hovhaim, whose music is usually free of any such sensuous devices, proudly wrote, "I have composed this work very seriously and have developed the thematic material in various symphonic and canonic ways."[1]

In Guy Ferris' Symphony No. III the entire middle section, or development, of the fugue is canonic.[2] At the thirty-sixth measure of the fugue, a two-part canon at a perfect fourth and one measure begins and lasts twenty-seven measures.[3] It is between three trombones and three trumpets. The canon is continued but now is between four horns and three trumpets, doubled by the three trombones. Still at a perfect fourth and one measure, the canon lasts twelve more measures. The whole canon is based on the fugue theme itself. During the canon, the strings, joined by the woodwinds, have an accompaniment figure. For the next twenty-eight measures there is much imitative interweaving in the woodwinds. Then,

---

1. Interview in the New York Times, Oct. 8, 1955.

2. The fugue begins on p. 47 (Southern Study Score) at the 2nd time.

3. Although two-part canons at the fourth are not discussed until page 61, this example has been included here because it clearly illustrates how an entire middle section is built from a series of canons.

at "Poco piu mosso" (Section V of the Symphony), there is a two-part canon at a perfect fourth and three beats between the first violins doubled by the cellos and the violas doubled by the second violins. This lasts for nine measures. Later, the woodwinds join in the doubling. Thus, the whole middle section of the fugue consists of these canons. The last canon leads to the climax and continues both above and below the restatement of the main theme.

The next most commonly used pitch interval in two-part canons, besides the octave or unison, is the perfect fifth.

In Aaron Copland's An Outdoor Overture there is a long solo for trumpet with a pizzicato accompaniment. Repeated notes turn into a "second snappy march-like theme, developed in canon form."[1] The canon, which lasts for five measures, is at the fifth and one measure. It is stated by the flute, oboe, and first violin, and is imitated by two trombones, viola, and cello. This leads to the third theme.

Walter Piston writes a canon at the fifth and one measure in his Prelude and Fugue for orchestra. The canon (which resembles the schemes used in Bach's two-part inventions) occurs in the development section of the Fugue. (Ex. 3)

---

1. Copland, Aaron. Program book of the Seattle Symphony Orchestra, Nov. 11, 1940.

at "Poco più mosso" (Section V of the Symphony), there is a two-part canon at a perfect fourth and three beats between the first violins doubled by the cellos and the violins doubled by the second violins. This lasts for nine measures. Later, the woodwinds join in the doubling. Then, the whole middle section of the fugue consists of three canons. The last canon leads to the climax and continues both above and below the restatement of the main theme.

The most most commonly used pitch interval in two-part canons besides the octave or unison, is the perfect fifth.

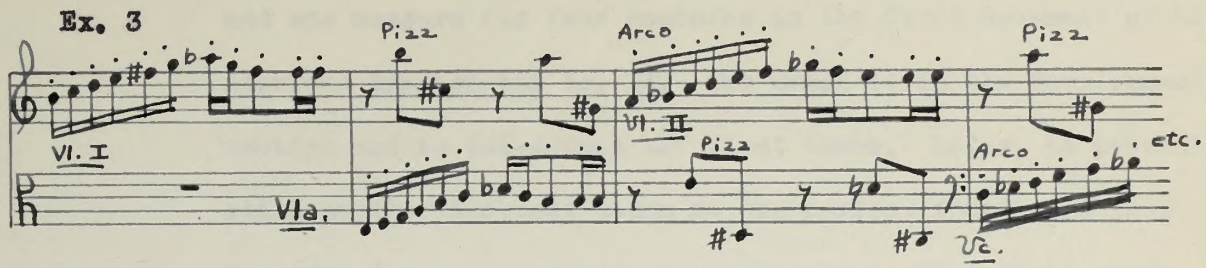
In Aaron Copland's An Outdoor Overture there is a long solo for trumpet with a pizzicato accompaniment. Repeated notes turn into a "second snappy march-like theme, developed in canon form."[1] The canon, which lasts for five measures, is at the fifth and one measure. It is stated by the first oboe, and first violin, and is imitated by two trombones, viola, and cello. This leads to the third theme.

Walter Piston writes a canon at the fifth and one measure in his Preludes and Fugues for orchestra. The canon (which resembles the cadence used in Bach's two-part inventions) occurs in the development section of the fugue. (Ex. 3)

---

1. Copland, Aaron. Program book of the Seattle Symphony Orchestra, Nov. 11, 1943.

Ex. 3



Canons at the second, third, fourth, diminished fifth, sixth, and seventh are also used. They fulfill the same functions as those at the octave, unison, or perfect fifth.

Ernest Bloch appropriately uses canonic imitation at a second and one beat in the second movement of his Four Episodes for chamber orchestra. This movement is entitled "Obsession" and the canonic imitation is especially strong in the "Fugato" section.

Randall Thompson employs canonic imitation both at the second and the fifth in the first movement of his Symphony No. I.

In the third movement, entitled "Fugue," of his Quintet Roy Harris uses a canon at a perfect fourth and one measure. It is stated by the second violin and cello, doubled in octaves, and imitated by the first violin and viola, similarly doubled in octaves. The canon appears in the last part of the climax, fortissimo, and serves as a stretto passage similar to that employed by Leo Sowerby in his Suite for Organ.[1]

Morton Gould presents a two-part canon at a perfect fourth

---

1. Cf. p. 47.

Ex. 3

Canons at the second, third, fourth, diminished fifth, sixth, and seventh are also used. They fulfill the same functions as those at the octave, unison, or perfect fifth.

Harris finds appropriately mechanistic imitation at a second and one beat in the second movement of his Four Moldades for chamber orchestra. This movement is entitled "Obsession" and the canonic imitation is especially strong in the "Vivace" section.

Randall Thompson employs canonic imitation both at the second and the fifth in the first movement of his Symphony No.1.

In the third movement, entitled "Fugue," of his Symphony Roy Harris uses a canon at a perfect fourth and one measure. It is stated by the second violin and cello, doubled in octaves, and imitated by the first violin and viola, similarly doubled in octaves. The canon appears in the last part of the climax, fortissimo, and serves as a strette passage similar to that employed by Leo Sowerby in his Suite for Organ.[1] Morton Gould presents a two-part canon at a perfect fourth

---

1. Op. cit., p. 47.

and one measure for four measures in the first movement of his American Symphonette No. II. The canon is in the development section and is based upon the first theme. Later, he presents still another two-part canon at the perfect fourth and four measures for two measures, again developing the first theme.

Ernest Bloch uses the interval of a diminished fifth in the last movement, "Finale," of his String Quartet. The short two measure canon starts in the twelfth measure between the cello, doubled by the viola, and the first violin, doubled by the second violin. It is repeated after a measure rest. Then, the tempo changes from "Vivace" to "Lento." When the tempo reverts from "Vivace" to "Moderato" in a later passage, the canon recurs. This shows that Bloch uses canonic treatment here as the means for effecting the changes in tempi.

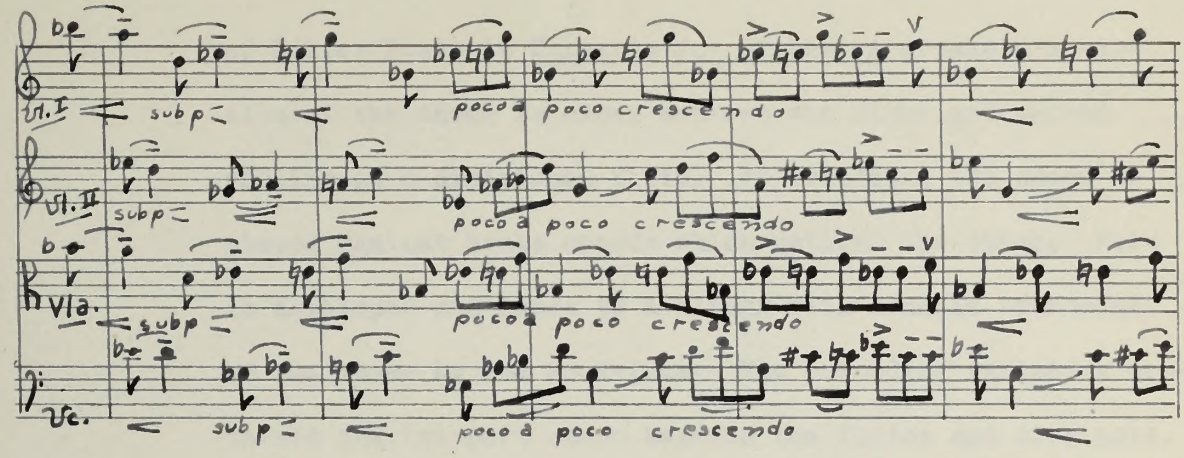
In the first of his Three Variations on a Theme for string quartet, Roy Harris resorts to a two-part canon between the first violin, doubled by the viola, and the second violin, doubled by the cello. The canon starts at a perfect fifth, deviates to an augmented fifth for one note, returns to a perfect fifth, changes to a third and then a second, and returns to a third. Thus, although imitation is maintained, the interval is continually being changed. (Ex. 4)

and one measure for four measures in the first movement of his Lyrian Symphonette No. II. The canon is in the development section and is based upon the first theme. Later, he presents still another two-part canon at the perfect fourth and four measures for two measures, again developing the first theme.

Bruce Saunders uses the interval of a diminished fifth in the last movement, "Finale," of his Spring Quartet. The short two measure canon starts in the twelfth measure between the cello, doubled by the viola, and the first violin, doubled by the second violin. It is repeated after a measure rest. Then, the tempo changes from "Vivace" to "Lento." When the tempo reverts from "Vivace" to "Moderato" in a later passage, the canon recurs. This shows that Bloom uses canonic treatment here as the means for effecting the changes in tempo.

In the first of his Three Variations on a Theme for string quartet, Roy Harris reverts to a two-part canon between the first violin, doubled by the viola, and the second violin, doubled by the cello. The canon starts at a perfect fifth, deviates to an augmented fifth for one note, returns to a perfect fifth, changes to a third and then a second, and returns to a third. Thus, although imitation is maintained, the interval is constantly being changed. (Ex. 4)

Ex. 4



Frequently, the two-part canon at any of the intervals named above is used in the variations of a passacaglia.

In Wallingford Riegger's Prelude and Fugue for band, the twelfth and thirteenth variations of the passacaglia-prelude are canons on the passacaglia theme itself. The first is a two-part canon between the first oboe and alto saxophone at one octave and one beat; the second is a three-part canon also at one octave and one beat.[1]

William Schuman employs a canon at a fifth and one measure for thirteen measures in the second movement, "Passacaglia," of his String Quartet No. II. The canon is between the first violin and cello.

Douglas Moore uses a two-part canon at a minor sixth and one beat for three measures in the eighteenth variation of his Dirge (Passacaglia).

---

1. Cf. Ex. 11, p. 59.

Frequently, the two-part canon at any of the intervals named above is used in the variations of a passacaglia.

In Wallingford Riegger's Prelude and Fugue for band, the fugal theme has thirteenth variations of the passacaglia-prelude are based on the passacaglia theme itself. The first is a two-part canon between the first oboe and alto saxophone at one octave and one beat; the second is a three-part canon also at one octave and one beat.[1]

William Schuman employs a canon at a fifth and one measure for thirteen measures in the second movement, "Passacaglia," of his Prelude Cantata No. II. The canon is between the first violin and cello.

Douglas Moore uses a two-part canon at a minor sixth and one beat for three measures in the eighteenth variation of his Dirge (Passacaglia).

---

1. Op. Ex. II, p. 88.

The sixth variation of the third movement, "Passacaglia," of Walter Piston's Concerto for Orchestra presents a version of the theme in canon between the first and second violins at a diminished fifth. In triplets, the canon is placed against brass chords which outline the theme. This is developed and leads to a climax with canonic treatment of the theme by the woodwinds. The preceding variation contained the two-part canon between the flutes and clarinets, doubled in fourths, that was mentioned on page 48.

The third movement of Leo Sowerby's Symphony in G major for organ is a "Passacaglia." In the fourteenth variation, there is a canon between the manuals at a seventh and one beat; the seventeenth variation contains a canon between the pedal and soprano, plus a free part in the middle voice, at two octaves and one measure; and the twenty-fourth variation presents the theme in the pedal and in canon at the octave and one measure. Descending sequences in eighth notes are heard in the soprano. The twenty-seventh variation contains the main theme in the alto, a free part in the pedal, and a canon between the theme and soprano at a fifth and one measure.

Most of the canons already described are mixed canons, that is, with other parts proceeding simultaneously. These do not share in the imitation and are, usually, independent of the canon. Nevertheless, there is a strong tendency among contemporary American composers to write canons with accompaniments that are an integral part of the canon itself. The most commonly used type is the canon with an ostinato

The sixth variation of the third movement, "Passacaglia," of Walter Piston's Concerto for Orchestra presents a version of the theme in canon between the first and second violins at a diminished fifth. In triplets, the canon is placed against brass chords which outline the theme. This is developed and leads to a climax with sonorous treatment of the theme by the woodwinds. The preceding variation contained the two-part canon between the flutes and clarinets, doubled in fourths, that was mentioned on page 49.

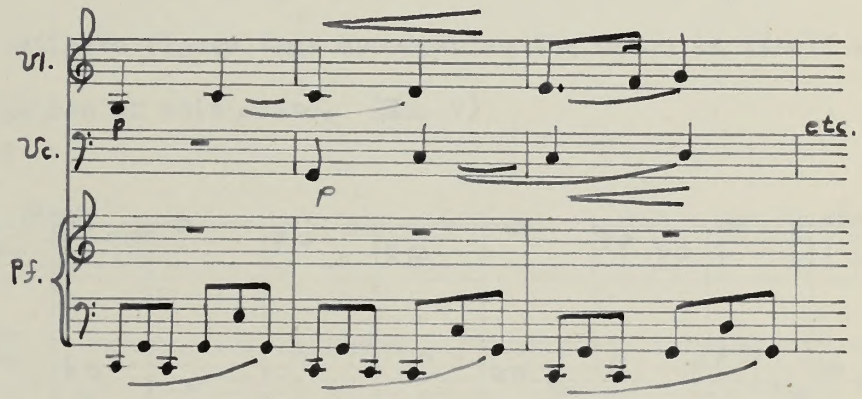
The third movement of Leo Sowerby's Symphony in G major for organ is a "Passacaglia." In the fourteenth variation, there is a canon between the manuals at a seventh and one beat; the seventeenth variation contains a canon between the pedal and soprano, plus a free part in the middle voice, at two octaves and one measure; and the twenty-fourth variation presents the theme in the pedal and in canon at the octave and one measure. Descending sequences in eighth notes are heard in the soprano. The twenty-seventh variation contains the main theme in the alto, a free part in the pedal, and a canon between the theme and soprano at a fifth and one measure.

Most of the canons already described are mixed canons, that is, with other parts proceeding simultaneously. These do not occur in the imitation and are, usually, independent of the canon. Nevertheless, there is a strong tendency among contemporary American composers to write canons with accompaniments that are an integral part of the canon itself. The most commonly used type is the canon with an ostinato

accompaniment.

In Ernest Bloch's Three Nocturnes for trio, No. II contains a two-part canon at the octave and one measure between the violin and cello for fifteen measures. In the ninth measure of the canon, the piano joins with its right hand in canon at a sixth for four measures. The left hand of the piano has an ostinato-like accompaniment but the figure is repeated with changes and is not exact. The canon enters after a short introduction over the same ostinato-like accompaniment. The introduction itself is canonic in style. The real canon then appears and serves as the first part of the movement. (Ex. 5) After a short middle section, the canon returns in three-parts but still over the same accompaniment.

Ex. 5



Bloch uses this treatment again in the second movement of his Suite for viola and orchestra. There is a canon at the octave and two beats for seven measures over a regular ostinato figure. The movement is in rondo form and the canon takes the place of the theme in one of its repetitions. (Ex. 6)

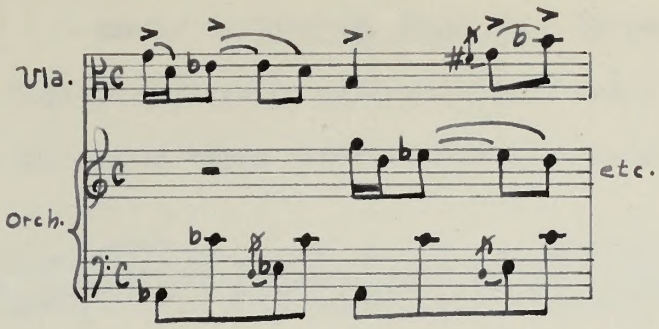
accompaniment.

In Ernest Bloch's Three Nocturnes for trio, No. II con-
tains a two-part canon at the octave and one measure between
the violin and cello for fifteen measures. In the ninth meas-
ure of the canon, the piano joins with its right hand in canon
at a sixth for four measures. The left hand of the piano has
an ostinato-like accompaniment but the theme is repeated with
changes and is not exact. The canon motive after a short in-
troduction over the ostinato-like accompaniment. The
introduction itself is canonic in style. The real canon then
appears and serves as the first part of the movement. (Ex. 5)
After a short middle section, the canon returns in three-
parts but still over the same accompaniment.

Ex. 5

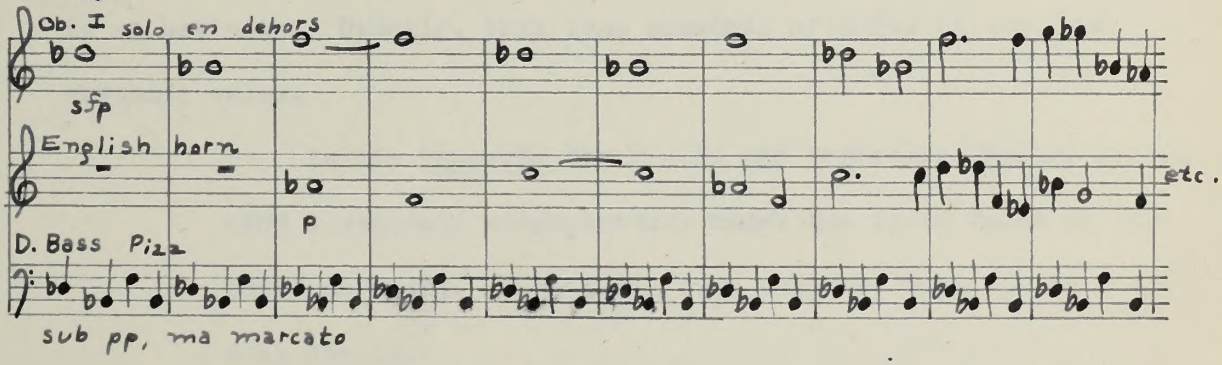
Bloch uses this treatment again in the second movement
of his Suite for viola and orchestra. There is a canon at
the octave and the basis for seven measures over a regular
ostinato figure. The movement is in rondo form and the canon
takes the place of the theme in one of its repetitions. (Ex. 6)

Ex. 6



Aaron Copland, too, is fond of this device. The third movement, "Finale," of his First Symphony has a canon between the English horn and first oboe at one octave and two measures (which changes to one measure) for fifteen measures. The Finale combines elements of fugal and sonata forms and the canon is upon the subject, transposed a half step lower. Taking place in the development section, the canon is built upon the motto on which the entire Symphony is based.[1] The ostinato figure that accompanies the canon is itself a diminution of this motto. (Ex. 7)

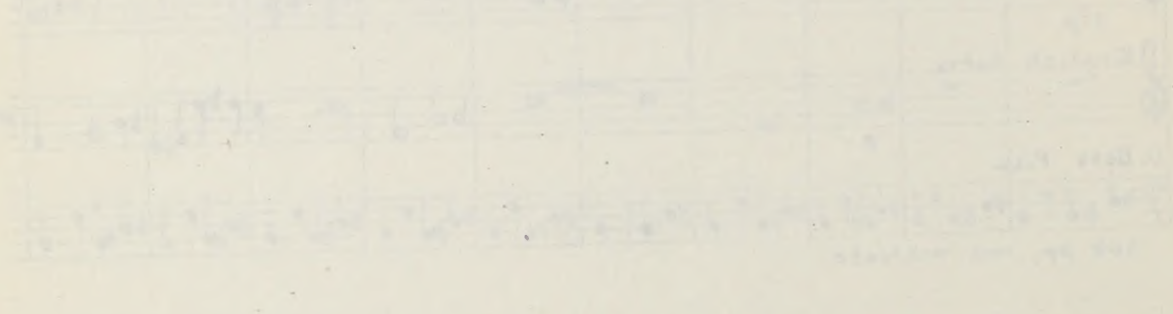
Ex. 7



1. Cf. Chapter II, pp. 108-9, and Chapter III, pp. 156-7.

Aaron Copland, too, is fond of this device. The third movement, "Vivacio," of his First Symphony has a canon between the English horn and first oboe at one octave and two measures (minus eighths in the measure) for fifteen measures. The Finale combines elements of fugal and sonata forms and the canon is upon the subject, transposed a half step lower. Taking place in the development section, the canon is built upon the motto on which the entire Symphony is based.[1] The accompanying figure that accompanies the canon is itself a diminution of this motto. (Ex. 7)

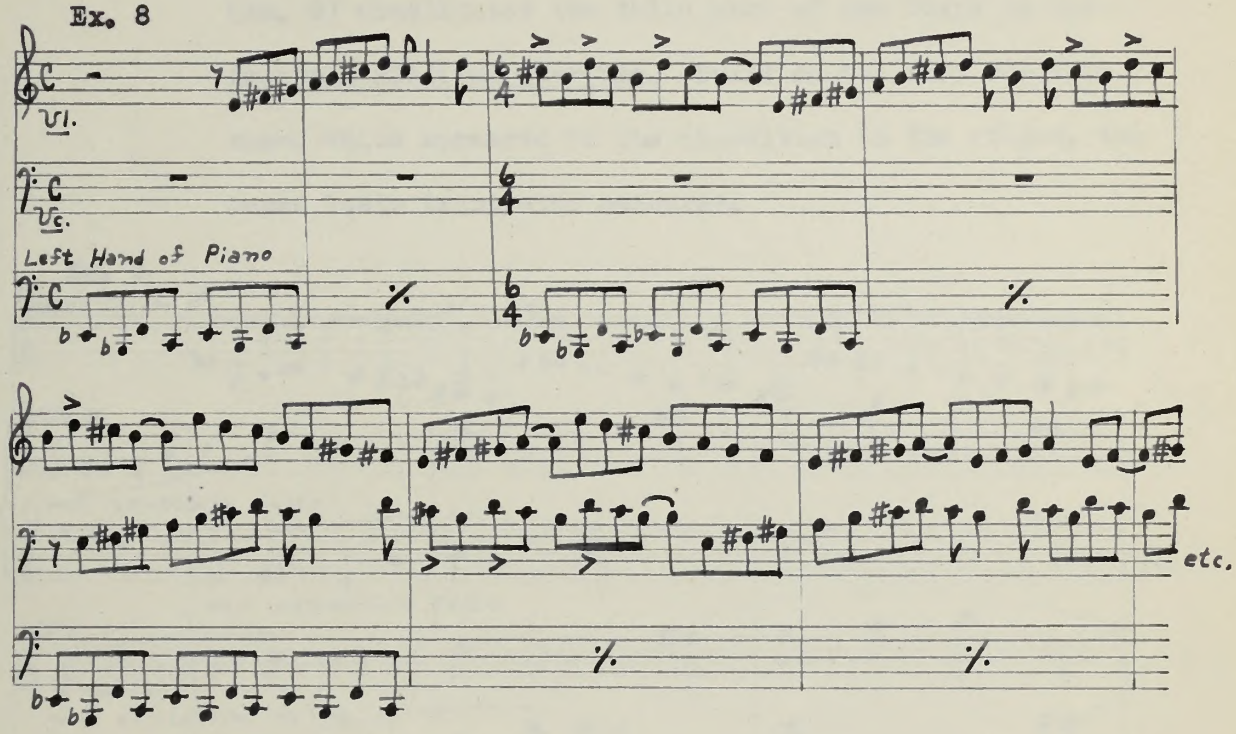
Ex. 7



1. Cf. Chapter II, pp. 108-9, and Chapter III, pp. 186-7.

Again, in Vitebsk, Study on a Jewish Theme for trio, Copland employs an ostinato figure under the canon. Later, the entire canon returns transposed a half step lower. (Ex. 8)

Ex. 8



Canons may be accompanied by a free contrapuntal line as well as by an ostinato. Usually, this line consists of notes of the same rhythmic value.

In his Concerto for violin and orchestra, Walter Piston uses a staccato accompaniment under the third theme of the third movement. This theme is a canon between the horn and solo violin.[1]

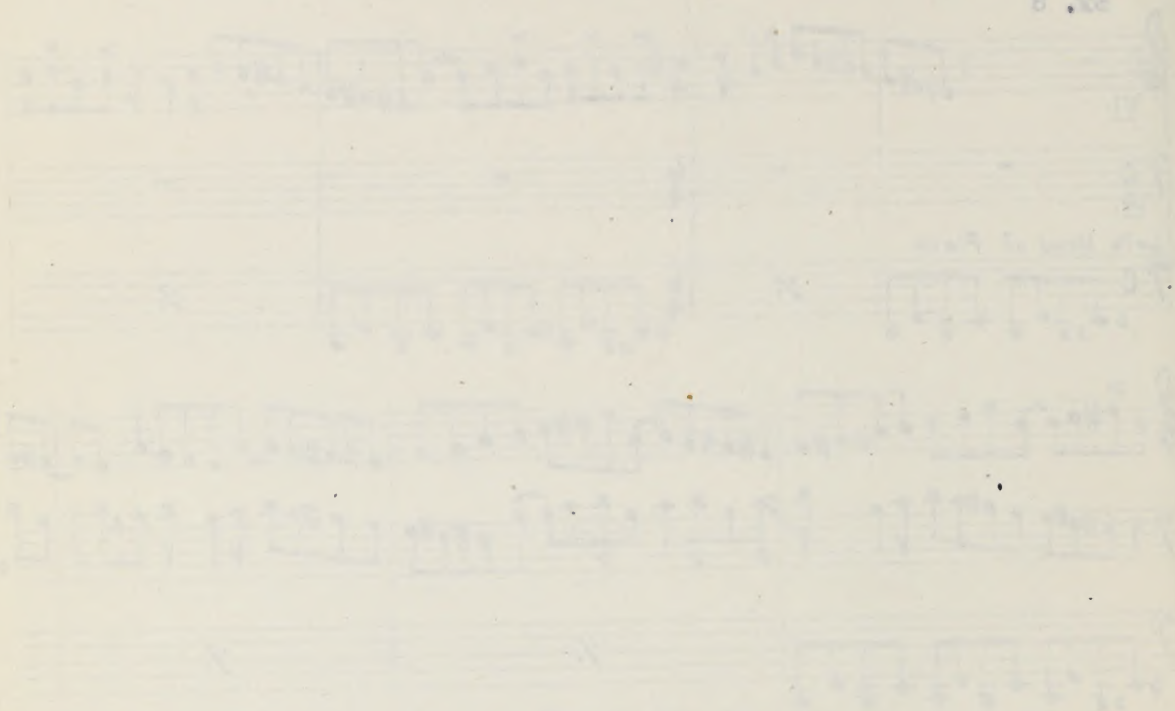
William Schuman writes a second species (that is, two notes against one) accompaniment in the bass clarinet and

---

1. Boston Symphony Orchestra Program Notes, Jan. 31, 1941.

Again, in Vitalino, Study on a Jarina Theme for viola, Copland employs an ostinato figure under the canon. Later, the entire canon returns transposed a half step lower. (Ex. 8)

Ex. 8



Canons may be accompanied by a free contrapuntal line as well as by an ostinato. Usually, this line consists of notes of the same rhythmic value.

In his Concerto for violin and orchestra, Walter Piston uses a ostinato accompaniment under the third theme of the third movement. This takes it a canon between the horn and solo violin.[1]

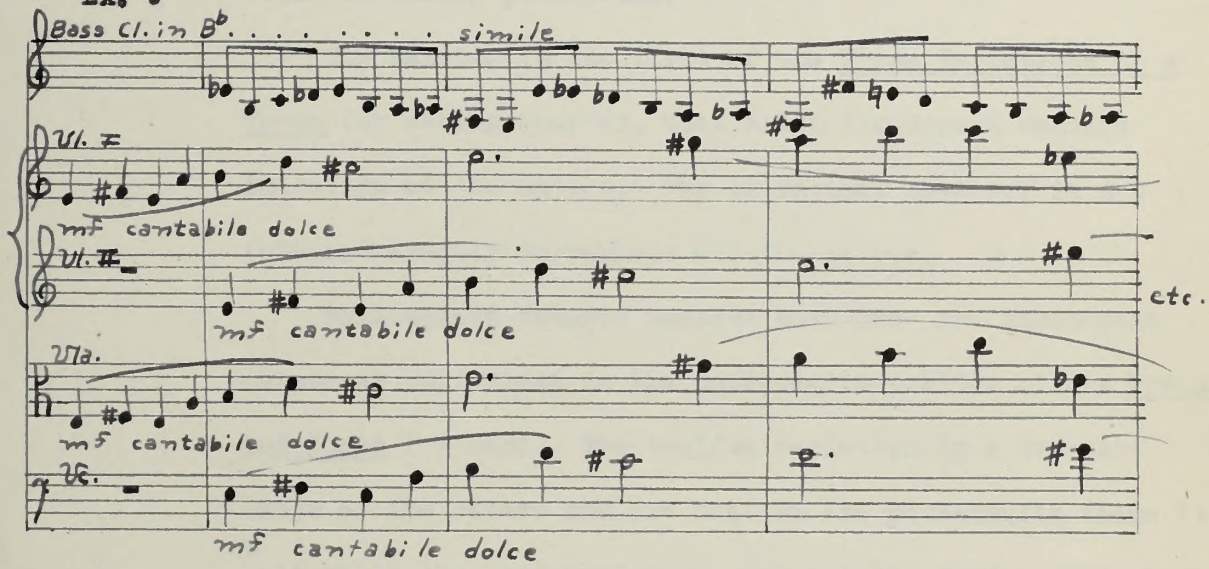
William Schuman writes a second epoolas (that is, two notes against one) accompaniment in the Nona clarinet and

---

1. Boston Symphony Orchestra Program Notes, Jan. 31, 1947.

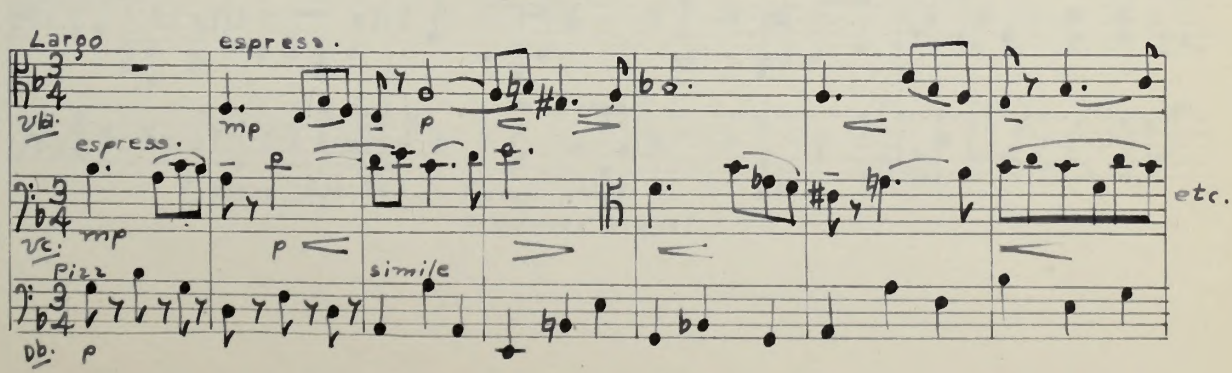
bassoon to proceed with a canon at the unison and one measure. The first violins, doubled by the violas, are imitated by the second violins, doubled by the cellos. This canon (Ex. 9) constitutes the third part of the fugue in his American Festival Overture. Built on the soft counter-theme which appeared in the exposition in the violas, the canon lasts twenty-two measures.

Ex. 9



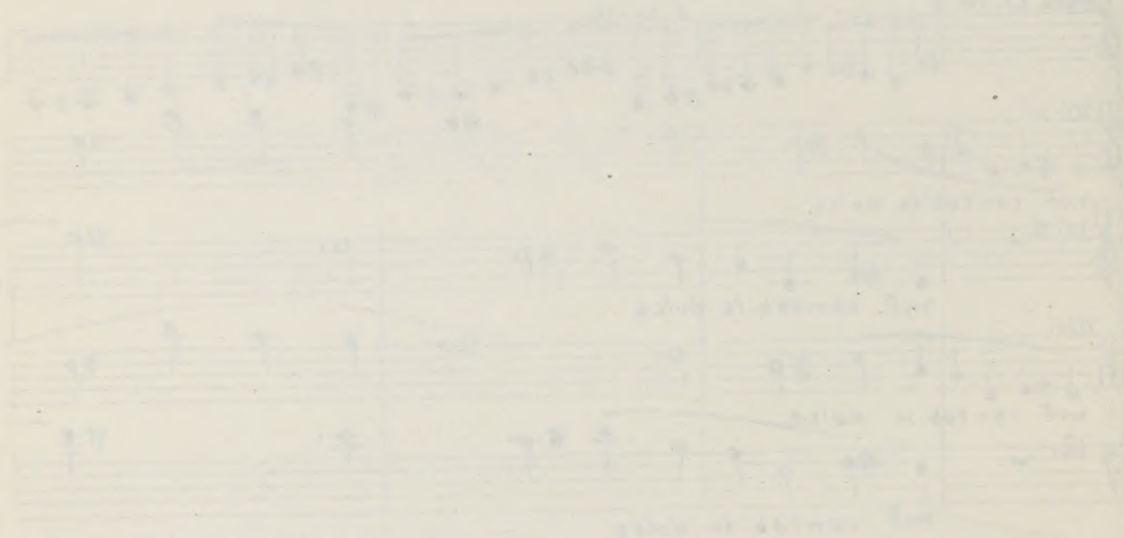
Similarly, Wallingford Riegger uses a free accompaniment in quarter notes, played by the double bass pizzicato, under the entire canon of his Canon and Fugue for strings. (Ex. 10)

Ex. 10



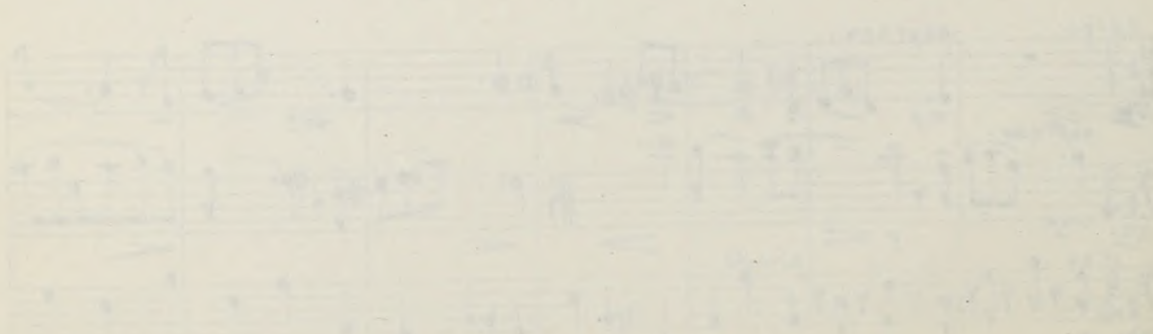
season to proceed with a canon at the unison and one mea-
sure. The first violins, doubled by the violas, are imitated
by the second violins, doubled by the cellos. This canon
(Ex. 9) constitutes the third part of the fugue in his
<u>American Festival Overture</u>. Built on the soft cosmic-
theme which appeared in the exposition in the violins, the
canon lasts twenty-two measures.

Ex. 9



Similarly, Wallingford Riegger uses a free accompaniment
in quarter notes, played by the double bass pizzicato, under
the entire canon of his <u>Dance and Fugue</u> for strings. (Ex. 10)

Ex. 10



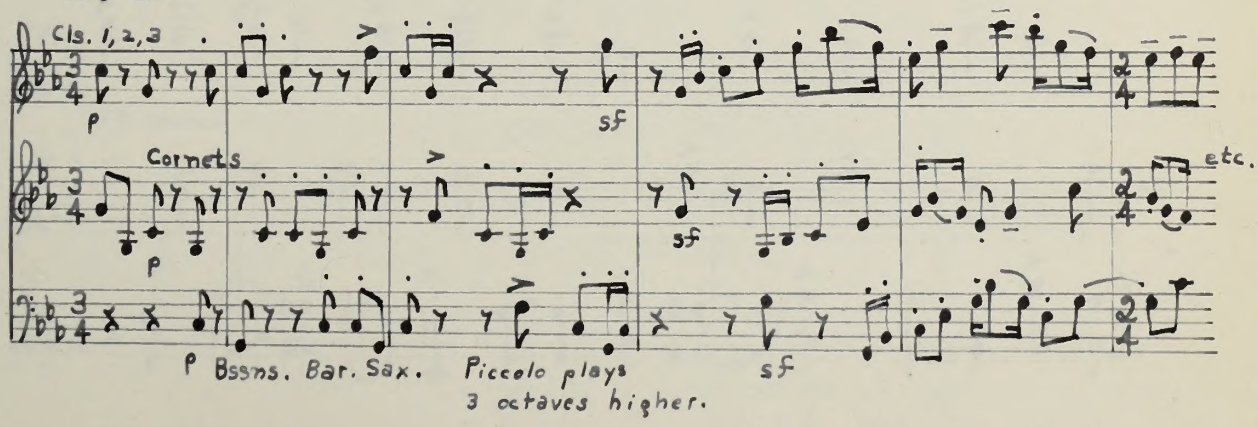
Three-part canons are often used in the same manner as the two-part ones, though not as extensively.

The third movement, "Blues," of Louis Gruenberg's Jazz Suite for orchestra includes simple canonic imitation in three-parts at the octave and two beats between the first trombone, second trombone, and first trumpet. The forte canon serves as a contrast and a link to the middle section which is mainly pianissimo.

Roy Harris, in the first of the Three Variations on a Theme for string quartet, uses brief three-part canonic imitation at the unison. The imitation, however, is not retained exactly throughout all the voices.

Wallingford Riegger employs both two- and three-part canons as variations in the passacaglia-prelude of his Prelude and Fugue for band. The twelfth variation is a two-part canon at the octave and one beat on the passacaglia theme itself while the next variation adds a third voice still at the octave and one beat. (Ex. 11)

Ex. 11

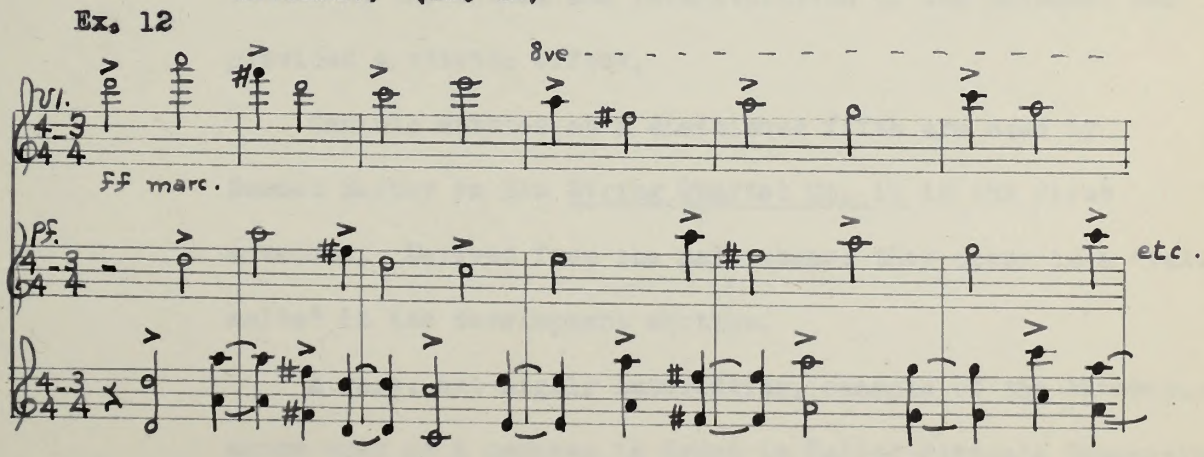


In Ernest Bloch's Suite for viola and orchestra the second movement is in rondo form and the theme returns in short canons. There is a three-part canon at one octave and one beat for four measures between the viola and the orchestra. Another three-part canon occurs at a minor sixth and half beat for three measures, which is again between the viola and orchestra.

Aaron Copland employs simple canonic imitation in three-parts as background material in Billy the Kid. In the last movement of his Concerto for piano and orchestra, Copland constructs a climax section between the trombones and trumpets in three-part imitation at the octave and unison.

In the first movement of his Sonata for violin and piano, Copland again uses a three-part canon as a climax. The canon, which lasts eight measures, is based upon a slightly modified augmentation of the first theme of the movement. (Ex. 12)

Ex. 12

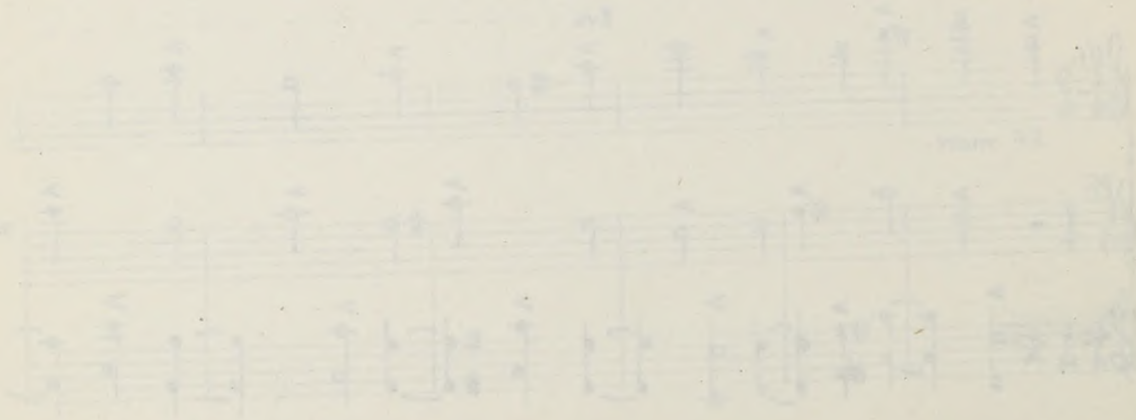


In Ernest Bloch's Suite for viola and orchestra the second movement is in rondo form and the theme returns in short canons. There is a three-part canon at one octave and one beat for four measures between the viola and the orchestra. Another three-part canon occurs at a minor sixth and half beat for three measures, which is again between the viola and orchestra.

Aaron Copland employs simple canonic imitation in three-parts as background material in Billy the Kid. In his last movement of his Concerto for piano and orchestra, Copland constructs a climax section between the trombones and trumpets in three-part imitation at the octave and unison.

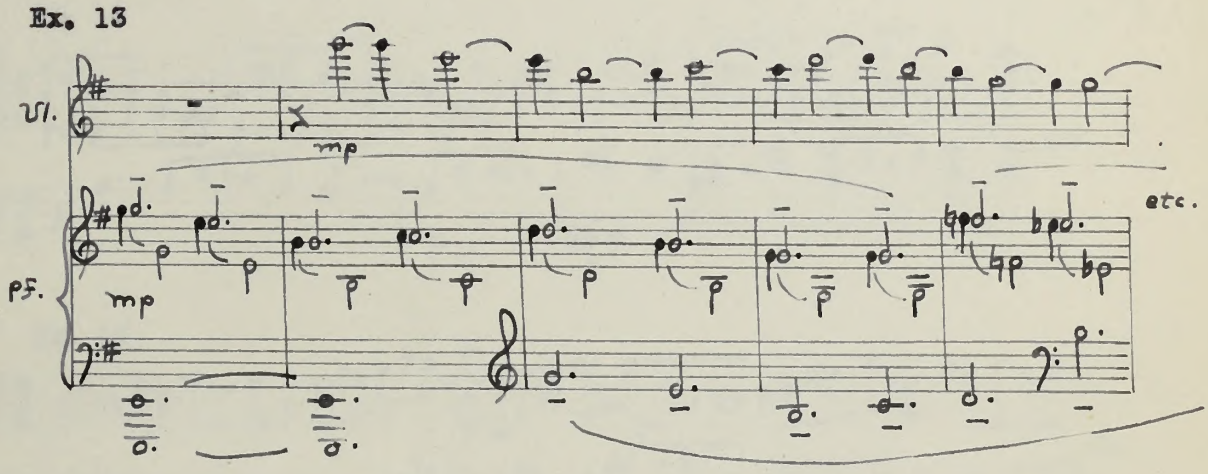
In the first movement of his Sonata for violin and piano, Copland again uses a three-part canon as a climax. The canon, which lasts eight measures, is based upon a slightly modified augmentation of the first theme of the movement. (Ex. 12)

Ex. 12



In the second movement of the same work, Copland employs a three-part canon in the middle section. The canon, which lasts for eleven and a half measures, is followed by the restatement of the first section. (Ex. 13) It should be noted that both of these three-part canons in Copland's Sonata use the device of shifted rhythm.

Ex. 13



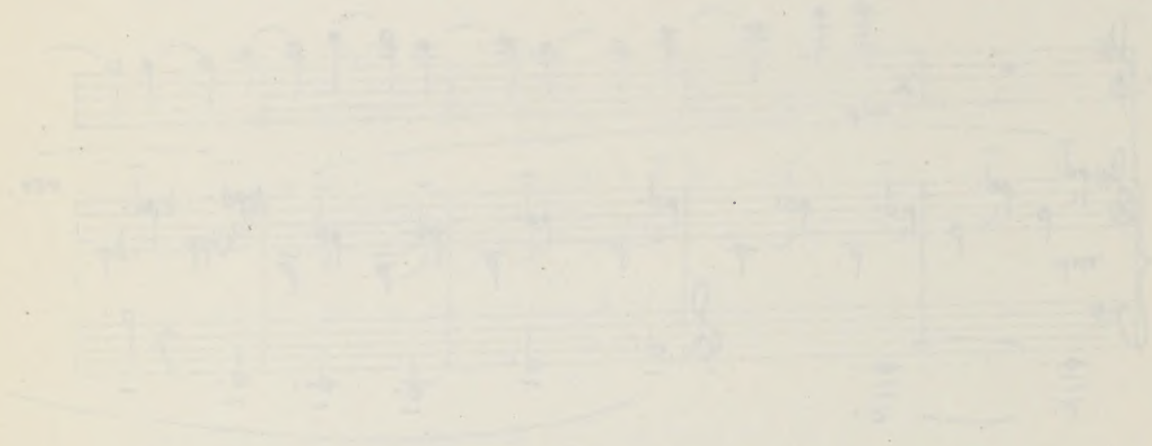
Howard Hanson's Symphony No. I contains a short three-voice canon at an octave and half measure for four measures in the second movement. The canon, built on the first theme, occurs at the climax and recapitulation of the movement and provides a stretto effect.

Canonic entries at a diminished fifth are used by Samuel Barber in his String Quartet Op. 11 in the first movement. Derived from the main theme, they occur in a "rall. molto" in the development section.

A rare, but highly interesting, example of the three-part canon used as a cadenza is found in Walter Piston's Concertino

In the second movement of the same work, Copland employs a three-part canon in the middle section. The canon, which lasts for eleven and a half measures, is followed by the restatement of the first section. (Ex. 12) It should be noted that both of these three-part canons in Copland's Sonata use the device of a fifth rhythm.

Ex. 12



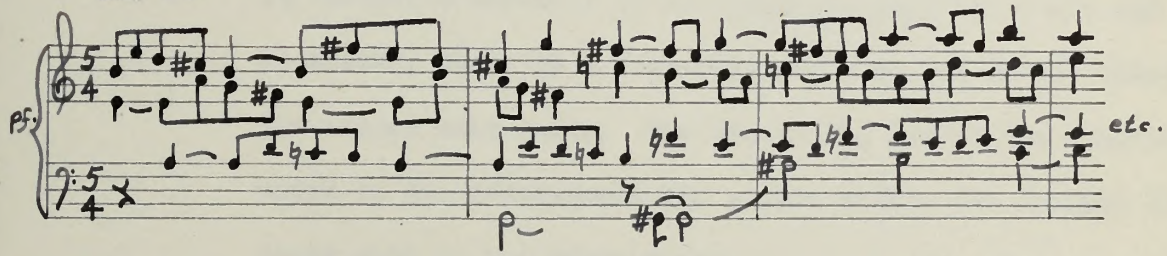
Howard Hanson's Symphony No. 1 contains a short three-voice canon at an octave and half measure for four measures in the second movement. The canon, built on the first theme, occurs at the climax and recapitulation of the movement and provides a stretto effect.

Canonic entries at a diminished fifth are used by Samuel Barber in his String Quartet Op. 11 in the first movement. Derived from the main theme, they occur in a "trail-motto" in the development section.

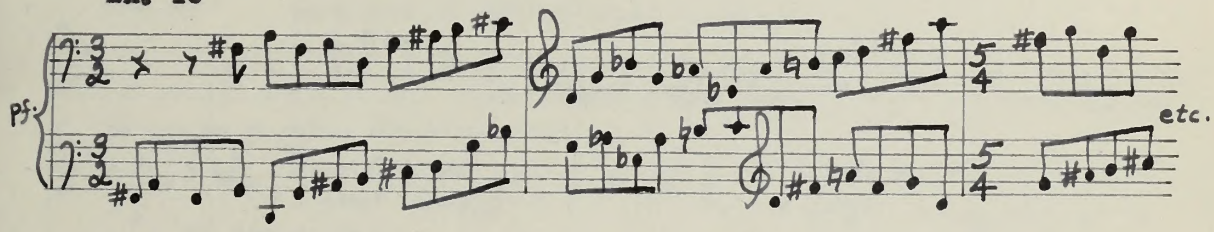
A rare, but highly interesting, example of the three-part canon used as a cadenza is found in Walter Piston's Concertino

for piano and chamber orchestra. The middle section, "Adagio," contains a piano cadenza in the form of a three-part canon at the fifth. (Ex. 14) Before the recapitulation, there is another piano cadenza this time in the form of a two-part canon at the octave for six measures. (Ex. 15) This connects the slow section with the return of the lively first part.

Ex. 14



Ex. 15



Piston employs the three-part canon again in his Prelude and Allegro for strings and organ. The Prelude is quiet in character with melodic development in the strings and contains a background in three-part canon for the organ.[1]

Four-part canons are used as well as three-part ones.

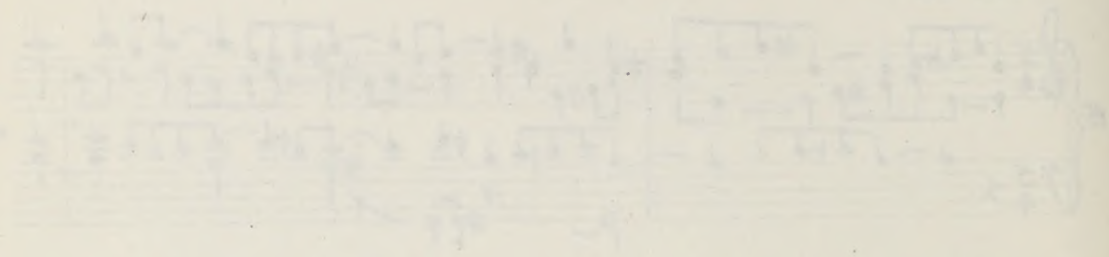
In Walter Piston's Concerto for orchestra there is a four-part canon between the solo first and second violins, viola, and cello on a variant of the first theme. At the

---

1. Boston Symphony Orchestra Program Notes, Oct. 30, 1943.

for piano and chamber orchestra. The middle section, "Adagio," contains a piano cadenza in the form of a three-part canon at the fifth. (Ex. 14) Before the recapitulation, there is another piano cadenza this time in the form of a two-part canon at the octave for six measures. (Ex. 15) This connects the slow section with the return of the lively first part.

Ex. 14



Ex. 15

Piston employs the three-part canon again in his *Prelude and Allegro* for strings and organ. The Prelude is quiet in character with melodic development in the strings and contains a background in three-part canon for the organ.[1] Four-part canons are used as well as three-part ones.

In Walter Piston's *Concerto* for orchestra there is a four-part canon between the solo first and second violins, viola, and cello on a variant of the first theme. At the

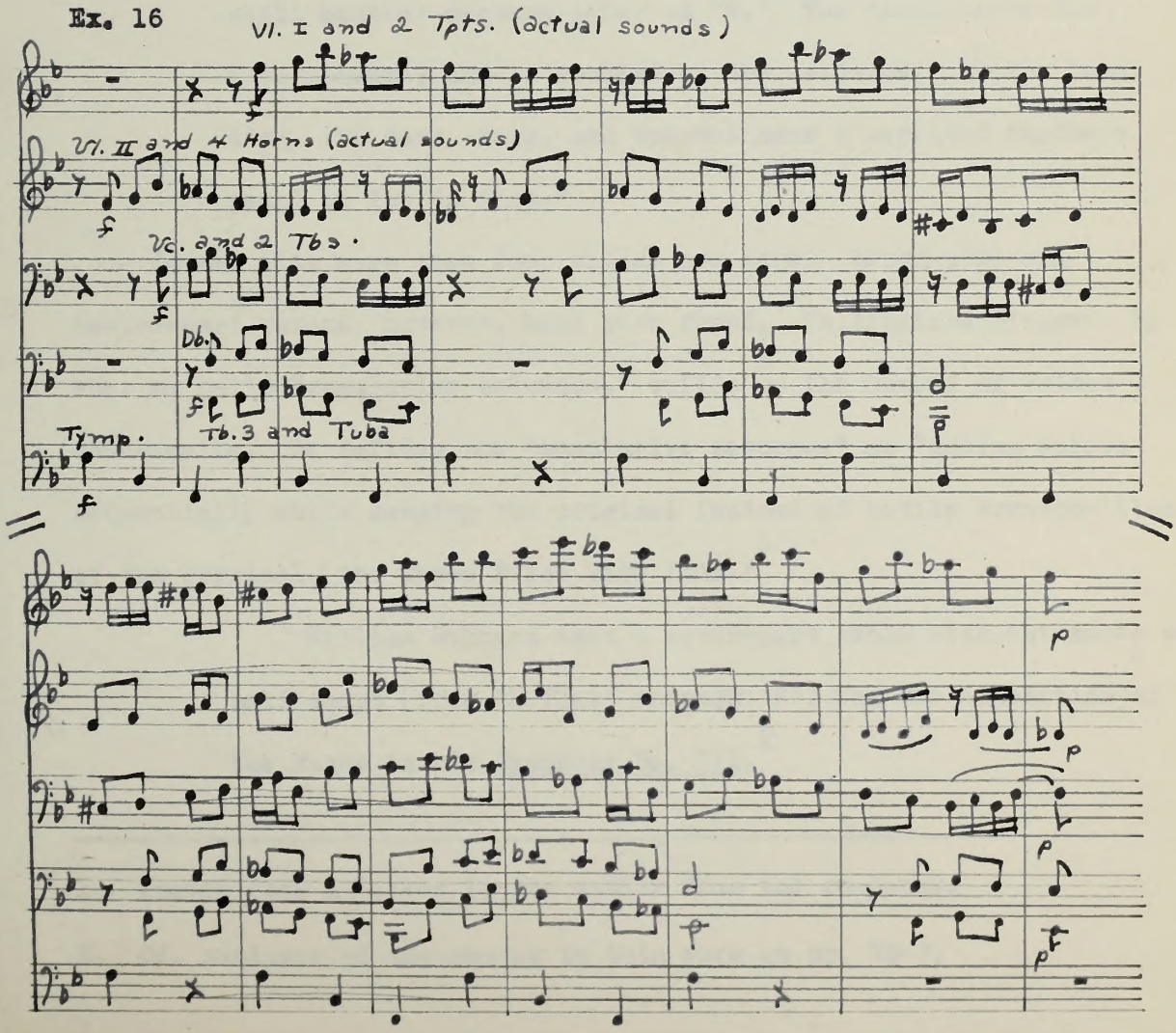
---

1. Boston Symphony Orchestra Program Notes, Oct. 30, 1942.

beginning of the movement, the theme is stated forte by the strings and then answered mezzoforte by a concertino of woodwinds. Now, at the recapitulation, the theme is restated by the strings, also forte. It is extended and then answered mezzoforte by a concertino of solo strings in a four-part canon.

George Gershwin, too, succumbed to the four-part canon. In the third movement of his Concerto in F for piano and orchestra, there is a four-part canon at the octave based on the second main theme. The canon (Ex. 16) is the culmination point of the development and occurs before the cadenza that leads back to the recapitulation.

Ex. 16



beginning of the movement, the theme is stated first by the strings and then emphasized semitones by a combination of woodwinds. Now, at the recapitulation, the theme is restated by the strings, also forte. It is extended and then answered semitones by a combination of solo strings in a four-part canon.

George Gershwin, too, succumbed to the four-part canon.

In the third movement of his Concerto in F for piano and orchestra, there is a four-part canon at the octave based on the second main theme. The canon (Ex. 18) is the culmination point of the development and occurs before the cadenza that leads back to the recapitulation.

Ex. 18

William Schuman employs a four-part canon at the octave for nineteen measures in the first movement of his String Quartet No. III. The canon, marked "Maestoso," occurs at the climax of the fugue in this movement. It grows from forte to fortissimo and serves as a stretto passage.

In the course of the development in Leo Sowerby's Concert Overture, there is a four-part canon on the main theme. By changing the first note of the cello enharmonically, that is, from "C flat" to "B," the canon is seen to be at the seventh. The viola starts a measure later on "A," the second violin a measure later on "G," and the first violin still another measure later on "F." The canon lasts for five measures and is doubled by the woodwind. At the same time, the bass, harp, and tympani have a repeated rhythmic pedal on low "B flat."

Canons with more than four voices are rare. Seven-part and twelve-part canons, however, have been found. Wallingford Riegger, by what he calls "cumulative sequence," builds up the number of voices canonically. He defines the "cumulative sequence" as "adding voices sequentially while keeping the original instead of bodily transposition of the original, the Three Blind Mice idea."[1]

William Schuman uses a seven-part canon with entrances at half steps (from "B flat" through "E") for the exposition of the Fugue in his Symphony No. III.[2]

---

1. Quoted from a letter to the author from the composer.

2. Cf. analyses of the canons in this work on pp. 76-7.

William Bergsma employs a four-part canon at the octave for nineteen measures in the first movement of his Second Quartet No. III. The canon, marked "Menetado," occurs at the climax of the fugue in this movement. It grows from forte to fortissimo and serves as a strette passage.

In the course of the development in Leo Sowerby's Concert Overture, there is a four-part canon on the main theme. By changing the first note of the cello automatically, that is, from "C flat" to "B," the canon is seen to be at the seventh. The viola enters a measure later on "A," the second violin a measure later on "G," and the first violin still another measure later on "F." The canon lasts for five measures and is doubled by the woodwind. At the same time, the bass, harp, and tympani have a repeated rhythmic pedal on low "B flat."

Canons with more than four voices are rare. Seven-part and twelve-part canons, however, have been found. Wallingford Riegger, by what he calls "cumulative sequence," builds up the number of voices canonically. He defines the "cumulative sequence" as "adding voices sequentially while keeping the original instead of totally transposition of the original. The Three Blind Mice Mice."[1]

William Bergsma uses a seven-part canon with embellishments at half speed (from "B flat" through "E") for the exposition of the fugue in his Symphony No. III.

---

1. Quoted from a letter to the author from the composer.

2. Cf. analysis of the canons in this work on pp. 75-7.

Wallingford Riegger's "cumulative sequence" is shown in the pizzicato passage beginning at the figure (10) on page 10 of the Study in Sonority for ten violins. "The three original voices are kept; by sequential addition they grow to seven (in effect). At the same time a similar procedure takes place in the arco passage."[1]

The twelve-part canon is found in the first movement of Ernest Bloch's Symphony in C sharp minor. (Ex. 17) The canons in this movement are used to develop a climax or to lead into a new section. This twelve-part canon serves as a transition to a new section. The main melody of the latter part itself turns into a two-part canon at the unison and one beat for seven measures.

---

1. Quoted from a letter to the author from the composer.

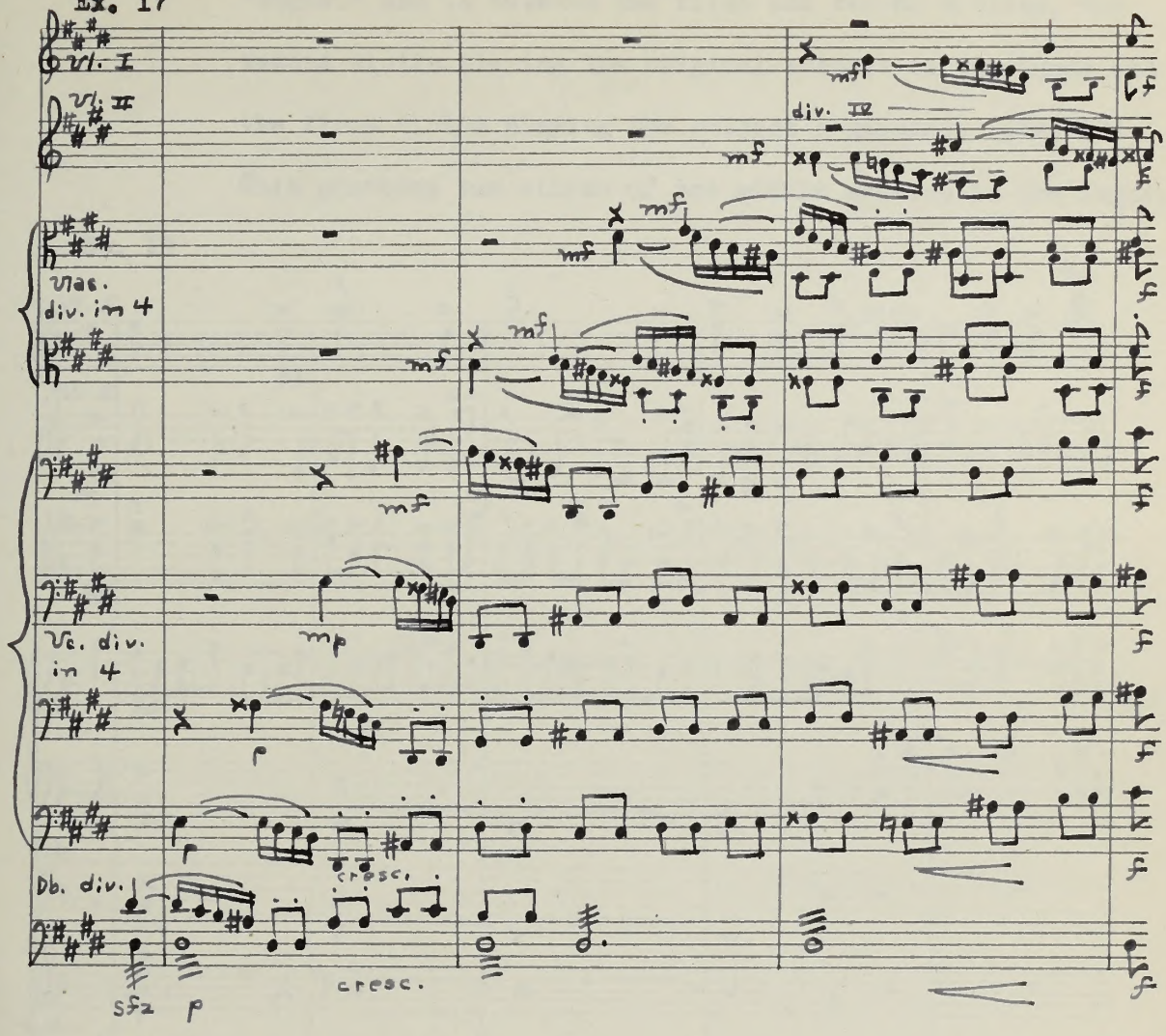
Ballinafore Sinnott's "variations argument" is shown in the violinists measure beginning at the figure (10) on page 10 of the study in Sonority for two violins. "The three original voices are kept; by sequential addition they grow to seven (in effect). At the same time a similar procedure takes place in the more passage."[1]

The twelve-part canon is found in the first movement of Steven Block's Symphony in C sharp minor. (Ex. 17) The canons in this movement are used to develop a climax or to lead into a new section. This twelve-part canon serves as a transition to a new section. The main melody of the latter part itself turns into a two-part canon at the unison and the beat for seven measures.

---

1. Quotes from a letter to the author from the composer.

Ex. 17



There are several instances of the more complex types of canons. They are by augmentation, inversion, augmentation combined with inversion, and double canons.[1]

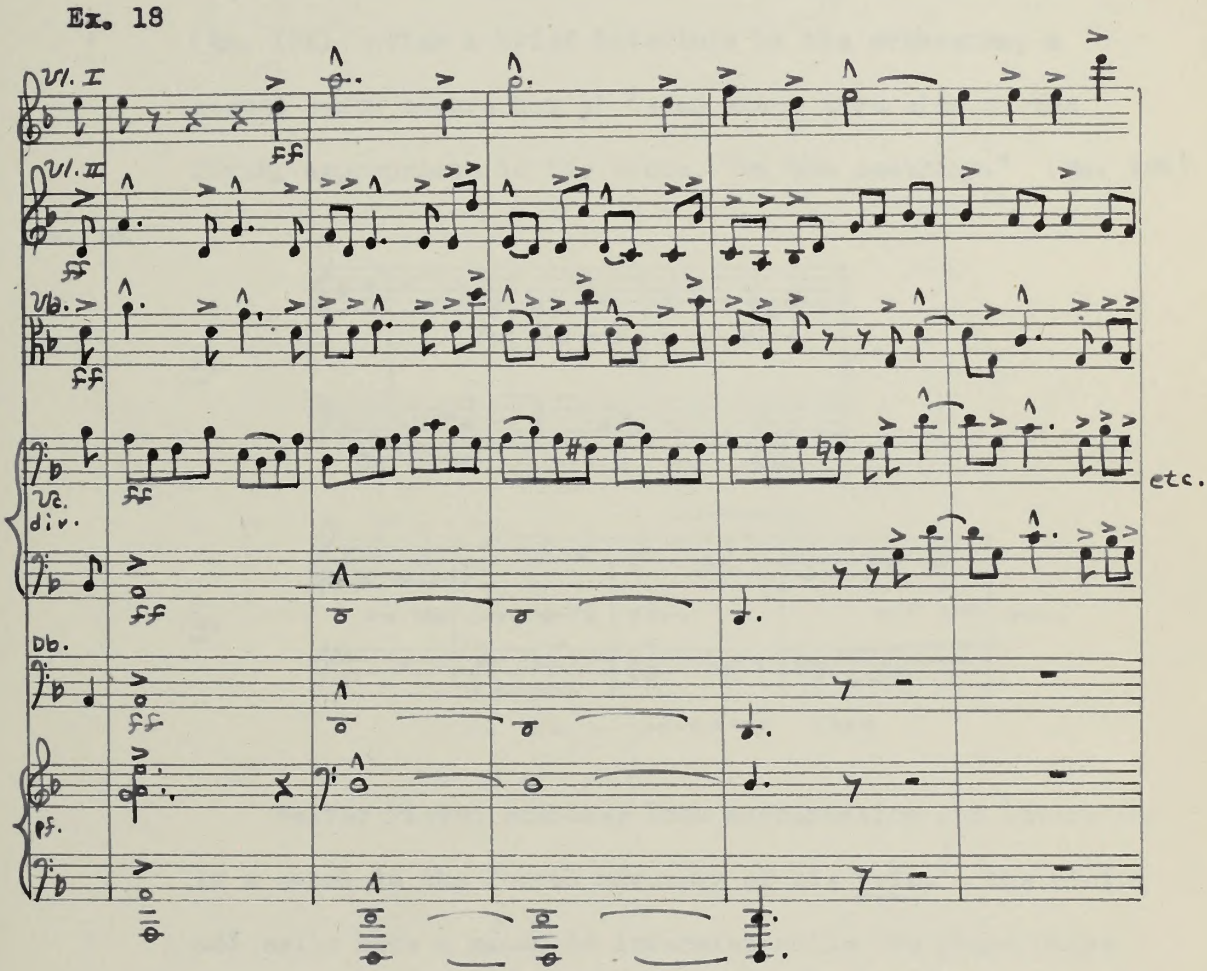
Ernest Bloch employs the canon by augmentation in his <u>Concerto Grosso</u>. The canon occurs in the fourth movement,

---

1. In a canon by augmentation, the imitating voice plays the melody in notes of longer duration, usually in doubled values. In a canon by inversion, the imitating voice plays the melody inverted. In a double canon, two melodies are imitated simultaneously.

"Fugue," and is between the first and second violins, the second violin playing the original subject of the fugue and the first violin playing the subject augmented. (Ex. 18) This provides the climax of the middle section in the fugue.

Ex. 18



Aaron Copland has also written a canon by augmentation (Ex. 23) in his <u>Two Pieces</u> for string orchestra.[1]

---

1. Cf. analyses of the canons in this work on pp. 72-3.

"Fugue," and is between the first and second violins. The second violin playing the original subject of the fugue and the first violin playing the subject augmented. (Ex. 14) This provides the climax of the middle section in the fugue.

Ex. 13

Aaron Copland has also written a canon by augmentation (Ex. 32) in his Two Pieces for string orchestra.[1]

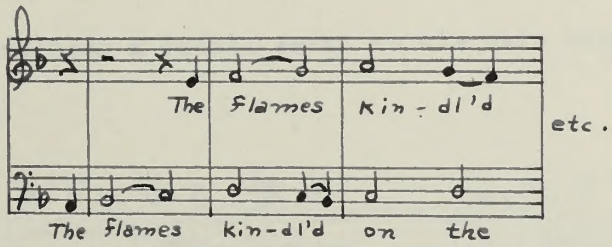
---

1. Cf. analyses of the canons in this work on pp. 72-3.

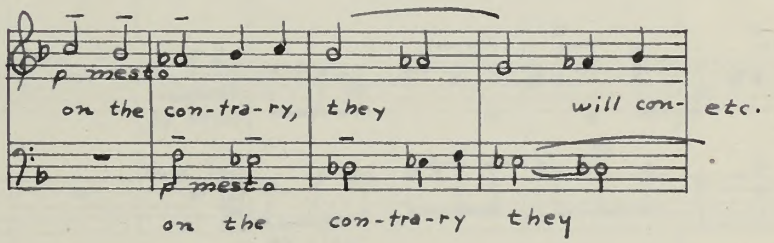
In No. IV, "I shall not die without a hope," of his Testament of Freedom for men's voices and orchestral accompaniment, Randall Thompson uses a two-part canon at the fifth and one measure which lasts twenty measures. (Ex. 19a) After a brief interlude by the orchestra, a second canon occurs but it is an exact inversion of the first, appropriate to the words, "On the contrary." (Ex. 19b)

Ex. 19

a.



b.



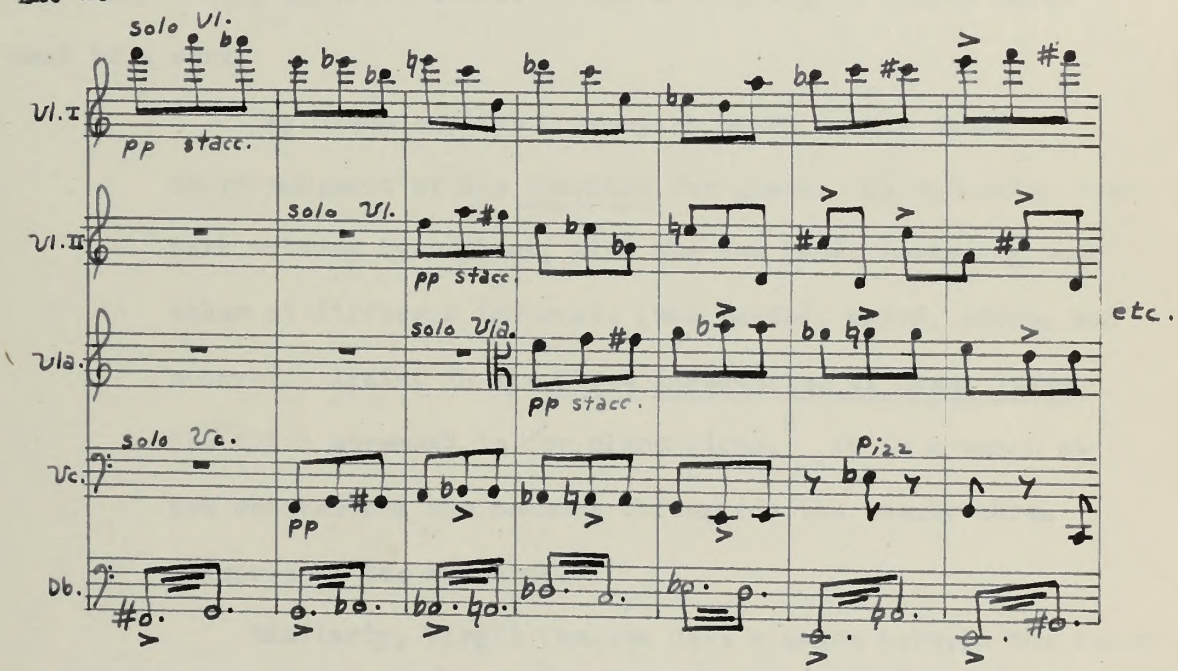
Walter Piston combines both augmentation and inversion in a canon in the fourth movement of his Trio.[1] The violin and cello have a canon in inversion while the piano plays the theme of their canon in augmentation. (Ex. 25)

In the second movement, "Scherzo," of his Sinfonietta for string orchestra, Bernard Herrmann begins (after a short introduction) with a double canon. There is a canon between

1. Cf. analyses of the canons in this work on pp. 75-6.

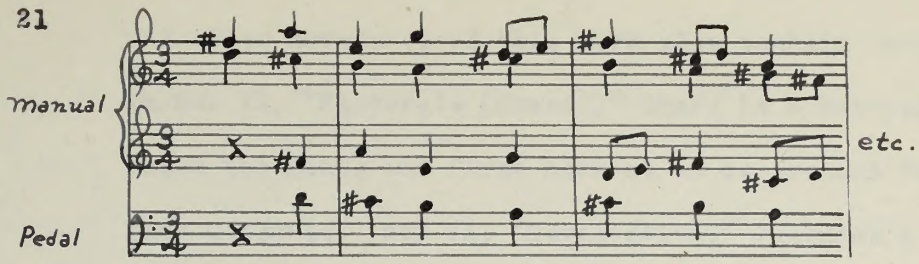
the first violins and violas at the octave and two measures for seven measures. At the same time, another canon occurs between the second violin and cello at two octaves and two measures. This double canon is repeated in the recapitulation between the first and second solo violins and the solo viola and cello. This time, however, the double bass is added and plays the augmentation of the first four notes of the theme of the second canon in tremolo. (Ex. 20) Thus, Herrmann uses a double canon as his main theme.

Ex. 20



In Quincy Porter's Canon and Fugue for organ there is a double canon. (Ex. 21) The first two voices are imitated one beat later in the other two voices throughout the entire canon which lasts twenty measures.

Ex. 21



Puzzle canons are practically non-existent in modern American music. Occasionally, a composer will create one as an intellectual stunt. In this spirit, Herbert Inch has written a few four-voice perpetual puzzle canons on themes from his Piano Concerto.[1]

Many modern American composers use a canon as an entire movement of a work.

> Ray Green employs a two-part canon as the whole third movement of his Sonatina for piano. He maintains two-part writing throughout, with the two hands imitating each other at different intervals (the second, third, sixth, and octave). Again, in his Three Inventories of Casey Jones the third movement is for piano alone.[2] It is a canon at two octaves and one measure throughout the twenty-three measures of the movement.
>
> Similarly, Virgil Thomson uses a canon between the tenor saxophone and viola, doubled with the cello, for the whole fifth number, "Draught," in The Plow That Broke the Plains.

---

1. These canons are mentioned by the composer in the answers to the questionnaire that was sent to him.

2. This work is scored for five pop bottles, one large bottle with four or five marbles inside, two drums, two cymbals, four gongs, and piano!

The other movements of this work also contain canonic passages. In No. II, "Pastorale (Grass)," there is a two-part canon between the flute and first horn at an octave and two beats for four measures. No. VI, "Devastation," includes a two-part canon in the entire orchestra at the octave, with an added third part at the sixth.

In Wallingford Riegger's Canon and Fugue for strings, the Canon is a Largo movement. At first, it is between the cello and viola at the fifth and one measure for sixteen measures. Then, it is between the viola and cello at a fourth and one measure for ten measures. The first and second violins double the viola and cello while the double bass plays a pizzicato accompaniment in quarter notes.[1] After the Fugue, the canon is repeated exactly as it was at the beginning but six measures are added at the end.

The canon in Quincy Porter's Canon and Fugue for organ is a double canon and lasts twenty measures.[2]

Ernest Bloch also creates whole movements from canons as has already been shown in the second movement of his Suite for viola and orchestra[3] and the second of the Three Nocturnes for trio.[4]

---

1. Cf. Ex. 10 on p. 58.
2. Cf. Ex. 21 on p. 70.
3. Cf. pp. 55 and 56.
4. Ibid.

The other movements of this work also contain musical features. In No. XI, "Tentativa (Dream)," there is a two-part union between the flute and first horn at an octave and one bar's rest for four measures. No. 7, "Dereghetta," includes a two-part dance in the cellos underneath at the octave, with an added third part at the unison.

In Ballinger's element's Dance and Fugue for violins, the dance is a large movement. It first, it is between the cello and viola at the fifth and one octave for sixteen measures. It is between the viola and cello in a fourth and one measure for ten measures. The first and second violins double the viola and cello while the double bass plays a pizzicato accompaniment in quarter notes. After the fugue, the dance is repeated exactly as it was at the beginning but six measures are added at the end.

The dance in Ballinger's Dance and Fugue for organ is a double dance and lasts twenty measures.

Dreams Have also produces Shell's orchestra from concerts as has already been done in the movement of this Suite for violin and orchestra, and the second of the Three Lullabyes for voice.

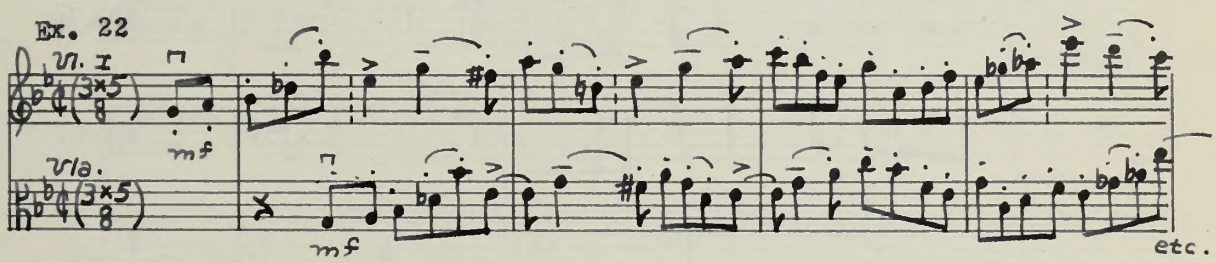
---

1. Op. Ex. 10 on p. 68.
2. Op. Ex. 21 on p. 70.
3. Op. Ex. 58 and 59.
4. Ibid.

Although not strict canons from beginning to end, works are found which consist of a series of canons. Freer material is interspersed.

Aaron Copland's Two Pieces for string orchestra contain many canons. In the first piece, "Lento Molto," there is a canon on the main theme between the first violin and cello at a perfect fifth and one measure for eight measures. This changes to a canon remaining at the fifth and one measure but now between the second violins, doubled by half the violas, and the other half of the violas together with the double bass for seven measures. The second piece, "Rondino," begins with a sprightly canon between the first violin and viola. The first theme is thus presented at the octave and half a measure for six measures. (Ex. 22)

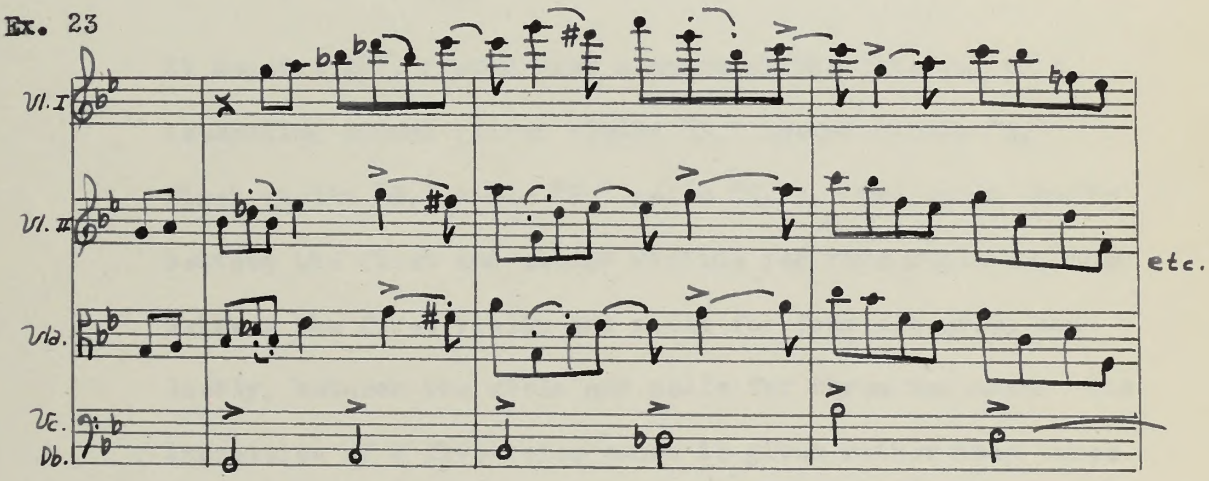
Ex. 22



The theme is repeated with slight alterations and a simple eighth note accompaniment. There is a quieter cantabile section and, then, a four-part canon between the cello, viola, second violin, and first violin at the octave and half measure for four measures. The canon is played forte and is based on the main theme. After the fortissimo climax is passed, the first violin returns to the main theme, piano, and leads into

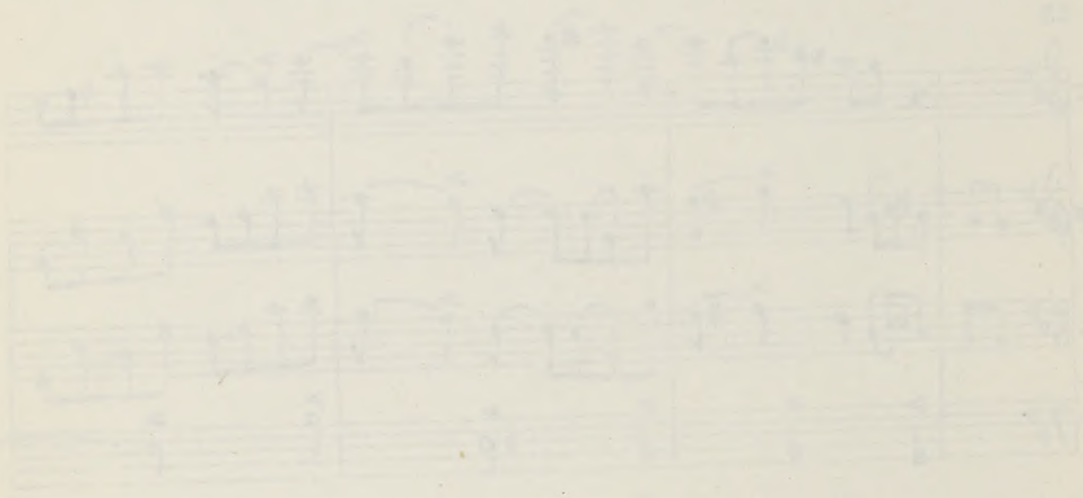
the middle section, "Moderato." While the viola sings a sustained melody, the first and second violins continue a background figure derived from the main theme in canonic imitation at the octave and half measure for ten measures. This is later repeated by the second violin and viola while the first violin and cello play the legato theme at the end of the middle section. As the first tempo returns, a climax is reached with a two-part canon on the main theme between the second violin, doubled by the viola, and the first violin. At the same time, the cello and double bass play the augmentation of the main theme. (Ex. 23)

Ex. 23



In Walter Piston's <u>String Quartet No. I</u>, there are canons in profusion. Measures five and six of the first movement present a four-part canon at one beat and a fourth. This four-voice canon is part of the first theme and is repeated later in the recapitulation. Measures fourteen and fifteen of the first movement contain a two-part canon at the octave. Each

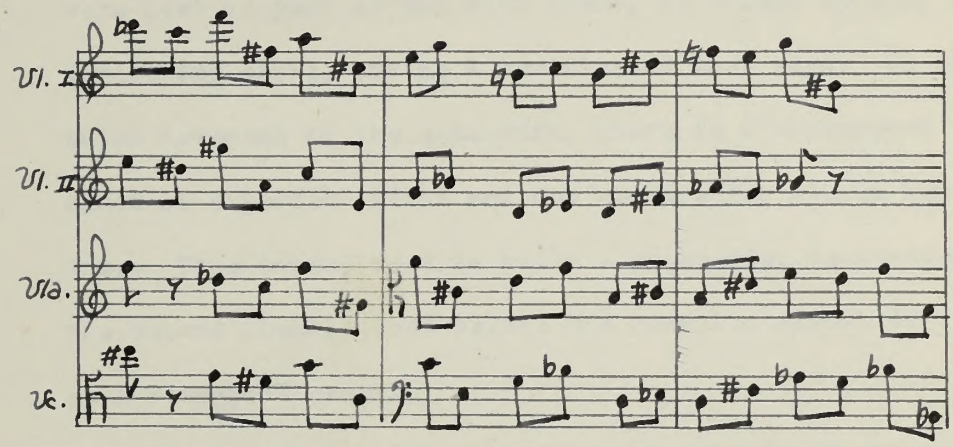
the middle section, "Moderato." While the viola sings a sustained melody, the first and second violins maintain a descending figure derived from the main theme in semitone intervals on the quavers and half-semiquavers for two measures. This is later repeated by the second violin and viola while the first violin and cello play the legato theme at the end of the middle section. In the first tempo "Adagio," a oboe is reminded with a two-part canon on the main theme between the second violin, doubled by the viola, and the first violin. At the same time, the cello and double bass play the augmentation of the main theme. (Ex. 24)



In Walter Piston's Quintet, Example No. 1, a very new sonority is realized. Between Five and six of the first movement present a four-part canon on one beat and a fourth. While four-voice canon is part of the first theme and is repeated later in the recapitulation. Below as Fourteen and Fifteen of the first movement provide a two-part canon on the octave. Both

part is doubled at a seventh and then a sixth for three measures, fortissimo. (Ex. 24) This is also repeated in the recapitulation.

Ex. 24



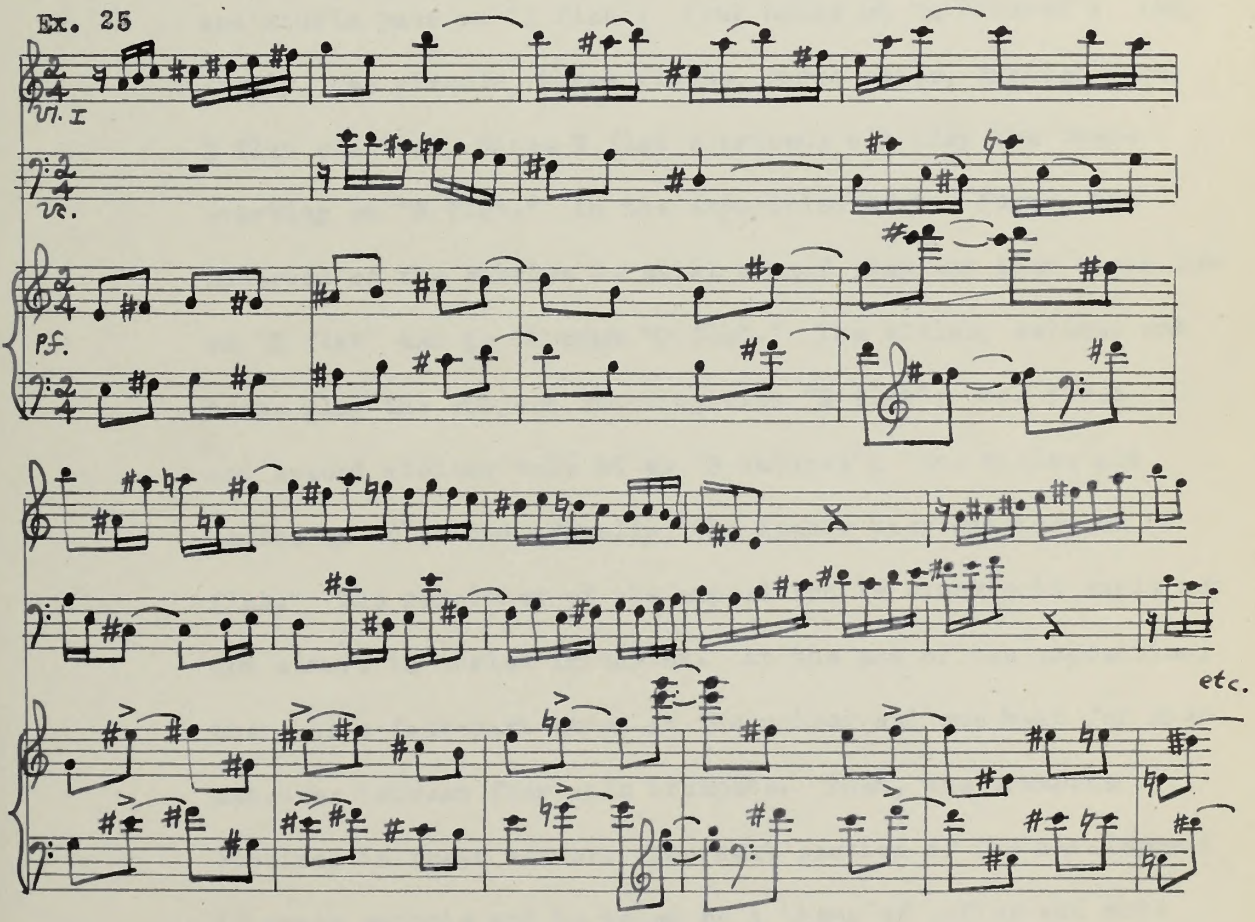
At measure 127, Piston uses a canon at the interval of a descending second (first violin "B," second violin "A," first violin "G," viola "F," cello "E."). The canon starts between the first and second violins for four measures, then between the first violin and viola for four measures, and lastly, between the viola and cello for three measures. The impression of a five-voice canon is given rather than three separate ones. Occurring near the end of the development, the canon is based on a softer theme heard earlier in the movement. Another canon between the first and second violins, at one octave and one beat for five measures, serves as a link to the fortissimo recapitulation. In measure 214, a four-part canon at the octave, which is one measure long, ends the old figure on which the canon is based and paves the way for a new

melody. Finally, at measure 270, the canon heard in measure 154 returns. It is now between the cello and viola for five measures and acts as a coda. Thus, in one movement, canons were used as part of the main theme, as climax points, as connecting links, and as a reminiscent last word. In the third movement of the same work, there is a three-part canon at a perfect fifth and one measure for eleven measures. This canon, used to build a crescendo, is derived from the second theme. Just before the recapitulation, it returns as a four-part canon.

Piston's Trio also contains many canonic passages. In the first movement there is a canon at the unison and one measure between the violin, doubled by the cello, and the piano for six measures. This canon is built on the augmentation of the first theme, is played fortissimo, and serves as the recapitulation. After a two measure introduction by the piano, the second movement continues with the theme alone in the cello. Then, the violin plays a counter-melody while the theme is extended by the cello. The piano states the theme in a two-part canon at a fourth and one beat for seven measures and the strings play the counter-melody. The whole last movement contains a series of canons and their repetitions. It begins with a canon by augmentation and inversion. (Ex. 25) After imitative passages by the violin and cello alone, the first canon is repeated but reversed, that is, the augmentation is taken by the violin and cello and the

piano plays the canon by inversion. The entire movement is derived from this canon. Portions of it, especially of the canon by inversion, return continually. The coda consists of a two-part canon between the violin and the cello at an octave and half measure. It is based on the first measure and a half of the main theme. Underneath, the piano has scale passages in eighth notes. Then, all play the sixteenth note theme and there is a "Molto Allegro" finish.

Ex. 25



William Schuman's Symphony No. III, built on polyphonic forms (Passacaglia, Fugue, Toccata), contains four- and seven-part canons. A characteristic feature of this work is the presentation of the main theme of the Passacaglia, of the

Fugue, and of the Toccata, in canonic style. In the Passacaglia, the theme is first played alone by the violas. One by one, the other instruments enter, each playing the theme a half step higher, until a seven-part canon has been achieved. The entrances run from the note "E" to "B flat." The violas present the theme starting on "E"; then, the second violins play it beginning on "F"; the cellos on "F sharp"; the first violins on "G"; the clarinet, three bassoons, double bassoon, and double bass on "A flat"; four horns on "A natural"; and, lastly, the piccolo, three flutes, three oboes, English horn, E flat clarinet, three B flat clarinets all play the theme starting on "B flat." In the exposition of the Fugue, the interval of the entries is still a half step but they begin now on "B flat" and go through "D flat." The violas, cellos, and horns play the subject starting with "B flat"; the first and second violins take it on "B natural"; the violas and cellos on "C"; and, finally, the double bass and tuba on "D flat." The remainder of the exposition is canonic in style but not always in strict imitation. At the end of the exposition, there is a four-part canon at the unison and one beat for four measures between four solo trumpets. Then, the trumpets continue in freer manner. The next section of the development is again canonic and is based on a theme of softer and more legato character. The Toccata, too, begins in canonic style.

Other canons comprising entire pieces and whole movements by American composers are <u>Rounds</u> for string orchestra by

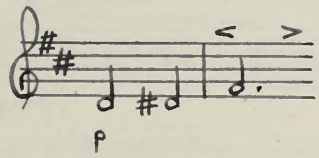
David Diamond, String Quartet No. III by Roy Harris (which contains four canon-preludes and fugues), Three Canons for woodwind (1930) by Wallingford Riegger, Canon and Fugue for violin, cello, and piano (1934) and Four Chorale Canons by William Schuman, Canons for Dorothy Thompson by Virgil Thomson, and Three Canons for Woodwind by Adolph Weiss.

> Cancrizans: "The term denotes the backward reading of a melody, that is, beginning with the last note and ending with the first one."[1]

Instances of themes and motifs presented backwards are fairly common with certain composers such as Walter Piston, Wallingford Riegger, Roger Sessions, Adolph Weiss, and Ruth Crawford.

In his String Quartet in E minor, for example, Roger Sessions builds the whole of his second movement upon a three note figure. (Ex. 26)

Ex. 26



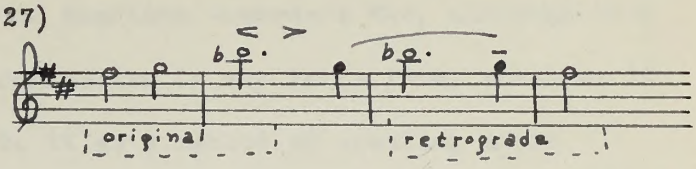
The movement begins with this figure played by the first violin. Sessions then treats this short motif in sequences, inversion, diminution, imitation, and retrograde during the course of the movement. When the main melody is next re-

---

1. Apel, Willi. Harvard Dictionary of Music, p. 639.

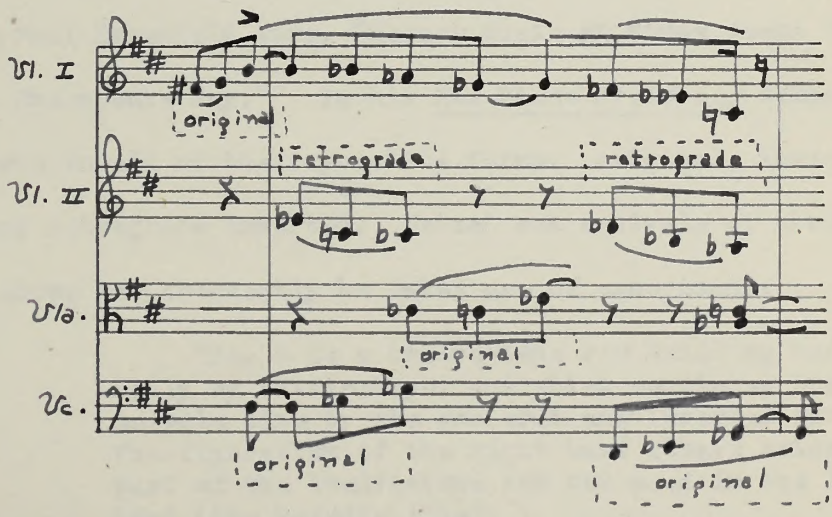
peated, it includes both the original figure and its retrograde form. (Ex. 27)

Ex. 27



Canonic sequences based on the figure in both its original and diminished forms are employed. In fact, practically all of the melodic lines are derived from the motif which is used as a germ cell. Just before the introduction of the second theme, there is a ritardando passage in which the motif is presented in its diminished and inverted-diminished forms. The theme undergoes many rhythmic changes since it is presented in both triple and duple rhythms as well as in syncopation. Just before the second theme returns in the recapitulation, the motif reappears in diminished form in its original and retrograde directions. (Ex. 28)

Ex. 28



The movement closes with an augmented version of the motif in all the parts.

Roger Sessions' use of this three note figure in many different forms is typical of a number of American composers who, although they might hesitate to employ retrogression in any large form, consider it perfectly natural to resort to it as a method of treating short melodic fragments.

The twelve-tone system of Arnold Schönberg has not been adopted in its entirety by many American composers although its influence is often evident. In his composition entitled Dichotomy, Wallingford Riegger uses the twelve-tone system, and, lest anyone should not realize it, he states this fact in a short foreword. He also goes further by placing certain symbols over each phrase to show the reader (not the listener!) in what ways he has manipulated his material:[1]

A, B - Tone Rows
$\forall$, δ - Tone Rows Inverted
$\overleftarrow{A}$, $\overleftarrow{B}$ - Tone Rows Backwards (Retrograde)
$\overleftarrow{\forall}$, $\overleftarrow{\delta}$ - Tone Rows Inverted and Backwards

Another composer who has deeply felt the influence of Schönberg is Adolph Weiss of whom Paul Rosenfeld says, "Weiss' music at times seems fuller of crabs than Chesapeake Bay."[2] In his Six Piano Preludes, Weiss uses twelve-tone rows in all of their possible forms: original, inverted, retrograde, and retrograde inverted. Weiss' own analysis of three of the Preludes shows how frequently he makes use of cancrizans:

> "No. 6 is a twelve-tone row built up horizontally by third-steps, and which continues its melodic line by its own crab and inverted forms. The figuration of the right hand always brings that part of the twelve-tone row not used in the left hand (the melodic line).
>
> "Nos. 11 and 12 consist of twelve-tone rows in

---

1. An analysis of this work is given in Chapter IV on pages 202-5.

2. Rosenfeld, Paul. An Hour with American Music, p. 93.

> four forms, the first and natural form, the second the inverted form, the third the crab form of the natural form, the fourth the crab form of the inverted form. These various forms are combined simultaneously throughout, horizontally and vertically. No. 12 is in three-part form, of which the second part is the crab-form of the first part, and the third a crab-form of the second part. The tonal sequences are always strict, though rhythmically free."[1]

In his Sonata for flute and viola Weiss uses

> "a tone row inverted, played backwards, a section repeated as ostinato, against which we may have the entire row in another voice in any contrapuntal or rhythmic variation."[1]

Ruth Crawford, a composer interested in the problems of the mathematical organization of music, frequently uses retrograde motion.

An example of her use of the cancrizans is found in the String Quartet No. I in the last movement of which there is a cancrizans a half tone higher.

The principle of retrogression has been employed on a larger scale by Walter Piston who presents an entire section of a long movement backwards.

The second movement of Piston's Concerto for orchestra consists of three sections. The first section is highlighted by continuous rapid passages in the strings, an ostinato staccato rhythm in the bass, and a melody played by the English horn in its high register. There is a short middle section

---

1. Cowell, H. American Composers on American Music, pp. 37-8.

in which the English horn theme is played by a solo cello accompanied by the bass clarinet and a pedal point in the remaining cellos and the piano. An imitative development in the woodwinds leads to a restatement of the first section. This recapitulation is in retrograde, that is, played backwards throughout, and is followed by a short coda.

It is true that most cases of retrograde motion can, as Constant Lambert put it, "be detected only by the visual analyst with time to spare."[1] It is probably just for this reason that most of the American composers have carefully avoided this artificial technical device.[2] After all, most listeners do not care what kind of a symbol Wallingford Riegger has placed over each melody in the score. On the other hand, when a composer like Walter Piston writes a section with colorful characteristics of rhythm, melody, and instrumental timbre and then chooses to present it in retrograde, it can have definite musical meaning to the listeners. Similarly, when composers like Riegger, Sessions, and Weiss use retrograde motion (along with other devices of the twelve-tone system) to create integrated music arising from a single germ cell, it can produce an unified structural scheme. The effect, in both instances, has justified the means.

---

1. Lambert, Constant. Music Ho!, p. 298.

2. Cf. Chapter VII, p. 256.

CHAPTER II

FUGUE AND FUGATO

> Fugue: "a musical movement in which a definite number of parts or voices combine in stating and developing a single theme, the interest being cumulative."[1]

Practically every American composer of today, at some time or another, has tried his hand at writing a fugue. Originality and invention has been shown in their manipulation of this type of composition which, as a method of procedure rather than a strict form, allows the composer freedom to interweave his melodic material in much contrapuntal complexity. American composers have continued to use the ternary form of the fugue, that is, a formal structure consisting of an exposition of the theme or subject, a development, and a climax. Double and triple fugues (that is, a fugue with two or three subjects) have also been written.

Since the subject of the fugue is the basis of the whole work and must be clearly understood, the American composers have continued the tradition of presenting the subject alone at the very beginning. The subject may be a long or a short melody or just a brief figure. Occasionally, the subject may contain a characteristic interval which plays a prominent part in the ensuing development. A three or four note figure will often serve as a germ cell out of which the entire

---

1. Grove's Dictionary, Vol. II, p. 320 (Article by R. Vaughan Williams).

fugue is built.

We find subjects that are long complete melodies in Roy Harris' Quintet and Walter Piston's Prelude and Fugue for orchestra. Piston's Chromatic Study on the Name of Bach is based on a short subject. The fugues in Harris' Concerto for string quartet, piano, and clarinet, Piston's Suite for orchestra, and Aaron Copland's First Symphony are built upon subjects of only three or four notes that contain some characteristic interval. There is also the "call to play," heard in the streets of New York, which William Schuman used as the subject of his fugue in the American Festival Overture.

Most of the contemporary American composers carry on the practise of presenting real or tonal answers in the dominant key.[1] In a few cases, other intervals of imitation are chosen such as the third, diminished fifth, or half step.

Answers in the dominant are found in Harris' Quintet and Concerto, Piston's Suite, Schuman's American Festival Overture, Ernest Bloch's Symphony in C sharp minor and Concerto Grosso, and Leo Sowerby's Suite for Organ. The answer is a third higher than the subject in Piston's Prelude and Fugue for orchestra and a diminished fifth higher in Copland's First Symphony. In Schuman's Symphony No. III, the entries ascend chromatically from "B flat" through "E."

---

1. "The answer is called real if it is an exact transposition of the subject. It is called tonal if certain steps are modified. The reason for this method is the desire to avoid sudden oscillations between the keys of the tonic and dominant." - Apel, Willi. Harvard Dictionary of Music, p. 751.

The number of entries in the exposition varies from three to nine but four entries are the most common. Sometimes, there will be three or four entries at a regular interval and then one or two extra entries at a different interval.

Five entries are found in Bloch's Four Episodes for chamber orchestra, six in Copland's First Symphony, seven in Schuman's Symphony No. III, and nine in Schuman's American Festival Overture.

The countersubject (the continuation of the subject) frequently assumes a role of importance itself and reappears throughout the rest of the exposition after each entry of the subject. Occasionally, there is no true countersubject but free contrapuntal lines of a more subordinate nature. This is not peculiar to the twentieth century American composers since many of the fugues of the seventeenth and eighteenth centuries did not use true countersubjects. In fact, seventeen of the forty-eight fugues in Bach's Das Wohltemperierte Clavier have no definite countersubjects.

The composer may vary the presentation of the subject within the exposition by the use of inversion, augmentation, or extensions. Occasionally, the device of shifted rhythm is employed. The subject or answer is stated with one of its entries starting on a different beat than originally.

In Piston's Prelude and Fugue for orchestra there are two regular entries of subject and answer and then the subject is stated in inversion. The countersubject, too, is inverted.

William Schuman uses an entrance in augmentation in his String Quartet No. III.

Quincy Porter in his Canon and Fugue for organ, Schuman in his American Festival Overture and String Quartet No. II, Gardner Read in the Passacaglia and Fugue for organ, and Wallingford Riegger in the Prelude and Fugue for band and Canon and Fugue for strings use short free extensions between the entrances of subject and answer. This is a method of relieving the strictness of the exposition and also of lengthening it.

Shifted rhythm is used by Riegger in his Canon and Fugue for strings, by Porter in his Canon and Fugue for organ, and by Harris in his Prelude and Fugue for string orchestra.

In the development (or middle section) the modern American composers display great technical skill in handling the material of the exposition. The devices of augmentation, diminution, canon, inversion, double counterpoint, retrograde motion, and stretto are used prolifically. Ostinato is frequently employed in this section. Often, combinations of various themes takes place.

Piston employs an ostinato figure in the piano as the first part of the development of the fugue in his Suite for orchestra. Leo Sowerby builds the entire middle section of the fugue in his Suite for organ on a ground bass treatment of the subject with eight repetitions. William Russell also constructs a development section upon repetitions of the subject in his Fugue for Eight Percussion Instruments.

Ernest Bloch, in the fugue in the Concerto Grosso, not only treats his subject and countersubject in many ways but also presents the subject in the original and augmented forms simultaneously.

Another characteristic of the development or middle section is the introduction of a second subject and its exposition. This turns the work into a double fugue. These double fugues differ from the usual type in that the two subjects are not presented simultaneously at the beginning but in two separate expositions. The expositions may be given one after the other or divided by a development section or episode. Instances of double fugues with the two subjects appearing together at the very beginning are rare in modern American music.

Examples of double fugues with two expositions (one for each subject) are found in Harris' Prelude and Fugue for string orchestra, Copland's First Symphony, and in Bloch's Symphony in C sharp minor, Gardner Read's Passacaglia and Fugue for organ provides an instance of a double fugue with the two subjects played together at the beginning.

In the third division of the fugue, the climax, the contemporary American composers again combine old and new effects. The favorite method is to lead to a fortissimo and present the subject in augmentation.

This is done, for example, by Bloch in his Symphony in C sharp minor and by Harris in the Prelude and Fugue for string orchestra (both of whom combine the first and second subjects of their double fugues here). Copland in the

First Symphony, Schuman in the String Quartet No. II, Harris in the Quintet, and Janssen in the Fugue on the American Folk-Song "Dixie" all follow this procedure.

The second most common type of climax is the treatment of the subject in canon. Stretto passages, too, are frequently found in this section of the fugue.[1] Occasionally, the climax will be a new exposition that presents some contrast to the first one.

The subject is given in canon in the climax sections of Schuman's American Festival Overture and Sowerby's Suite for organ. In the latter work, the subject is not only presented in canon but is also later harmonized and augmented in a fortissimo ending of the more common type mentioned above.

In Piston's Suite for orchestra there is a stretto on the subject with four entries and then a stretto on the counter-subject with eight entries. He returns to an ostinato figure played under a three-part fugato. Then, Piston presents another stretto on the subject in augmented form in the brass. Meanwhile, the woodwind and strings play a sixteenth note figure and the piano continues the ostinato. A series of stretti thus constitute the bulk of the climax in this work.

Similarly, the climax of William Russell's Fugue for Eight Percussion Instruments is based upon a stretto of the subject.

---

1. Stretto is "a term used in the fugue when the subject and answer are introduced in close succession so that they overlap and crowd each other." - Thompson, Oscar. International Cyclopedia, p. 1821.

In Bloch's Concerto Grosso, the climax of the fugue consists of an exposition in major which is a contrast to the first one in minor. It is played over a continuous eighth note line based on the countersubject.

The climax may be followed by a long or short coda. This is usually derived from some outstanding characteristic of the fugue. It may be based on a new twist of the melodic material not previously developed. Sometimes, the augmentation of one of the main motifs serves as the ending.

Although the same tendencies are felt by modern American composers in the outward structure of the fugue, as has been shown above, each composer manipulates the inner interweaving of independent lines and figures in a slightly different manner. No two fugues will be exactly alike. Therefore, detailed analyses of the individual styles in handling the fugue are necessary to complete the picture.

Many of the American composers today write rather long fugues based on one subject. The majority of these have regular expositions (that is, the entries of the subject are answered in the dominant).

In Leo Sowerby's Suite for organ, the first movement is called "Chorale and Fugue." The exposition of the fugue consists of four regular entries. The subject is presented alone in the tenor voice and is answered a fifth higher by the alto while the tenor continues with a true countersubject. Then, the bass (pedal) takes the subject again in the tonic; the alto plays the countersubject; and the tenor brings in a new and free line. Finally, the soprano has the answer in the dominant while the pedal plays the countersub-

ject and the two inner voices introduce free contrapuntal lines. The development consists of repetitions of the subject at different pitches in all the voices. Thus, an ostinato effect is achieved. Short extensions occasionally occur between the repetitions of the subject. While one voice contains the subject, the other parts weave around it and elaborate upon the material of the exposition. It is interesting to note that the basic motion of eighth notes is maintained throughout the entire development. This gives a sense of continual progress. The climax is reached with a return to the subject in the tonic key. It is presented in a two-part canon at the octave and one measure between the two inner voices. Another canon between the pedal and the soprano at two octaves and one beat, still based on the subject in the tonic key, furthers the stretto effect. Above a pedal on the tonic note, the subject is first harmonized, and then both harmonized and augmented. The coda continues the pedal but on the subdominant note. An extension of the subject in augmentation is heard above it. Full chords are used and the fortississimo is maintained to the end.

The third movement of Walter Piston's Suite for orchestra is a fugue. There is a short introduction in which the first three notes of the fugue theme are played by the horns alone. This is followed by a fugato passage on a short sixteenth note motif that rises to a fortissimo. The actual fugue does not begin till the ninth measure. Here again, the exposition is

regular. The second violin presents the subject and continues with a true countersubject while the viola enters with the answer in the dominant. Next, the subject is heard in the first violin while the viola plays the countersubject and the second violin introduces a free line. Then, the answer occurs in the dominant in the cellos and basses. The first violin plays the countersubject and the two inner voices continue the free contrapuntal line. Finally, all parts elaborate the new melodic material. To preserve the unity, the free part introduced by the second violin is imitated by the viola and later by the first violin. The exposition closes with double counterpoint upon a motif derived from the subject. This is between the oboe and bassoons and is followed by a brief section which presents the subject and countersubject again. The development itself is divided into three parts. In the first part, an ostinato figure is maintained throughout the episode while fragments from the subject, countersubject, and double counterpoint section of the exposition circle about it. The second part restates the subject but in inversion and transposed. This is played by the strings in unison and is answered, also in inversion, by the woodwinds. Canonic imitation in the strings on a motif taken from the countersubject starts the third part. For four measures, the imitation occurs at a fourth and then changes for another four measures to a fifth. After the trombones resume the double counterpoint motif, there is a steady crescendo until

regular. The second violin presents the subject and continues with a free countersubject while the viola enters with the answer in the dominant. Here, the subject is heard in the first violin while the viola plays the countersubject and the second violin introduces a free line. Then, the answer occurs in the dominant in the cellos and basses. The first violin plays the countersubject and the two lower voices continue the free contrapuntal line. Finally, all parts elaborate the new melodic material. To preserve the unity, the free part introduced by the second violin is imitated by the viola and later by the first violin. The exposition closes with double counterpoint upon a motif derived from the subject. This is between the oboe and bassoons and is followed by a brief section which presents the subject and counterpoint again. The development itself is divided into three parts. In the first part, an ostinato figure is melodicized throughout the episode with fragments from the subject, countersubject, and double counterpoint section of the exposition circle about it. The second part rotates the episode but in inversion and transposed. This is played by the strings in unison and is answered, also in inversion, by the woodwinds. Canonic imitation in the strings on a motif taken from the countersubject starts the third part. For four measures, the imitation occurs at a fourth and then changes for another four measures to a fifth. After the trombones resume the double counterpoint motif, there is a steady crescendo until

the climax is reached. A stretto on the subject with four entries at one measure from each other begins the climax. It is followed by another stretto based on the countersubject with eight entries, two to a measure. The ostinato figure from the first episode of the development returns but is now under a three-part fugato in sixteenth notes. Still another stretto is heard, this time on the augmentation of the subject, and is played by the brass. At the same time, the woodwinds play the sixteenth note figure, the piano the ostinato motif, and the strings the fugato melody. The motif from the countersubject, used in canonic imitation in the third part of the development, occurs again with three entries. The fugue ends on the ostinato motif which, appropriately enough, prevails at the conclusion.

Werner Janssen's Fugue on the American Folk-Song "Dixie" is preceded by a short Adagio introduction. At the start of the exposition, the tune "Dixie" is heard as the subject played by the piccolo and flute. The answer, in the dominant, occurs in the second violin while the first violin plays a countersubject. The subject reappears in the cello and viola but the countersubject is not retained exactly. There is another entrance of the subject in the cellos and basses. The material of the development is based on the tune "Dixie" treated by many types of devices such as augmentation, diminution, and inversion. Fragments of the tune are used as subsidiary melodies. Several piano and pianis-

the climax is reached. A stretto on the subject with four entries at one measure from each other begins the climax. It is followed by another stretto based on the countersubject with eight entries, two to a measure. The ostinato figure from the first episode of the development returns but is now under a three-part fugato in sixteenth notes. Still another stretto is heard, this time on the augmentation of the subject, and is played by the brass. At the same time, the woodwinds play the sixteenth note figure. The piano the ostinato motif, and the strings the fugato melody. The motif from the countersubject, used in canonic imitation in the third part of the development, occurs again with three entries. The fugue ends on the ostinato motif which, appropriately enough, travels at the conclusion.

Werner Janssen's Fugue on the Theme from "Porgie" is preceded by a short Largo introduction. At the start of the exposition, the tune "Porgie" is heard as the subject played by the piccolo and flute. The answer, in the dominant, occurs in the second violin while the first violin plays a countersubject. The subject reappears in the cello and viola but the countersubject is not retained exactly. There is another entrance of the subject in the bellos and basses. The material of the development is based on the tune "Porgie" treated by many types of devices such as augmentation, diminution, and inversion. Fragments of the tune are used as subsidiary melodies. Several piano and plano-

simo passages build to a fortissimo, drop down again, and rebuild to a forte. This is done four times. There is much imitation throughout the fugue, especially in the woodwinds. After a loud and altered presentation of "Dixie" by the violins, there is a pause followed by a fortissimo presto. The fugue ends with a "Quasi Largo" section in which "Dixie" is played in augmentation by nearly all the instruments (in octaves). The trumpets and trombones, however, introduce descending figures against it and the basses sustain a pedal.

The fourth movement of Ernest Bloch's Concerto Grosso for string orchestra and piano obbligato is entitled "Fugue." The exposition begins with a presentation of the subject by the viola. While the viola continues with the countersubject, the second violin plays the answer in the dominant. Then, the exposition becomes slightly irregular since the second violin has another entry that starts on the raised sixth of the scale. The theme is altered somewhat. The viola, meanwhile, continues a free line based on the countersubject. Regularity is restored by the second violin playing the countersubject, the viola a free line, and the cellos and basses on the answer in the dominant. Then, the first violin enters with the subject while the cellos and basses play the countersubject and the second violin and viola have free lines. At the same time that the strings continue to play free contrapuntal lines, the piano presents the answer, thus,

also passages built in a fortissimo, drop down again, and rebuild to a forte. This is done four times. There is much imitation throughout the fugue, especially in the woodwinds. After a loud and altered presentation of "Dixie" by the violins, there is a coda followed by a fortissimo presto. The fugue ends with a "quasi largo" section in which "Dixie" is played in augmentation by nearly all the instruments (in octaves). The trumpets and trombones, however, introduce descending figures against it and the basses sustain a pedal.

The fourth movement of Ernest Bloch's Concerto Grosso for string orchestra and piano-obligato is entitled "Fugue." The exposition begins with a presentation of the subject by the viola. While the viola continues with the countersubject, the second violin plays the answer in the dominant. Then the exposition becomes slightly irregular since the second violin has another entry that enters on the tonal altered of the scale. The cello is altered somewhat. The viola, meanwhile, continues a free line based on the countersubject. Regularity is restored by the second violin playing the countersubject. The viola a free line, and the cellos and basses on the answer in the dominant. Then, the first violin enters with the subject while the cellos and basses play the countersubject and the second violin and viola have free lines. At the same time that the violins continue to play free contrapuntal lines, the piano presents the answer, then

concluding the exposition. The development is episodic and is based on the subject, countersubject, and free lines of the exposition. These are subsequently transposed and combined in many different ways. The subject is inverted, augmented, and presented in various rhythms. The high point of the development is reached with a canon by augmentation based on the subject.[1] The climax of the fugue deviates from the usual type. A new exposition occurs but this time it is in D major, a contrast to the first exposition in D minor. The second violin plays the subject and, then, the first violin presents the answer. There is a continuous line in eighth notes, based on both the subject and countersubject, underneath the two entries. The fugue concludes with a coda in major. In this work, Bloch combines forceful melodies of Handelian character with more dissonant counterpoint. Together, they impart a feeling of great strength and power to the fugue.

The finale of Roy Harris' Concerto for string quartet, piano, and clarinet is in fugal form. The theme is first heard in the piano alone, fortissimo, with added pizzicato strings serving as an introduction. Then, the viola and cello present the subject which is answered in the dominant by the second violin and viola. At the same time, the cello

---

1. Cf. Chapter I, Ex. 18, pp. 66-7.

concluding the exposition. The development is episodic and is based on the subject, counter-subject, and free ideas of the exposition. These are subsequently transposed and combined in many different ways. The subject is inverted, augmented, and presented in various rhythms. The high point of the development is reached with a canon by augmentation based on the subject.[1] The climax of the fugue deviates from the usual type. A new episodic source and this time it is in D major, a contrast to the first exposition in D minor. The second violin plays the subject and, then, the first violin presents the answer. There is a continuous line in eighth notes, based on both the subject and counter-subject, underneath the two entries. The fugue concludes with a coda in major. In this work, Bloch combines formal melodies of Hasidic character with more dissonant counterpoint. Together, they impart a feeling of great strength and power to the fugue.

The finale of Ney Hasidim' Concerto for string quartet, piano, and clarinet is in fugal form. The theme is first heard in the piano alone, fortissimo, with added pizzicato strings serving as an introduction. Then, the viola and cello present the subject which is answered in the dominant by the second violin and viola. At the same time, the cello

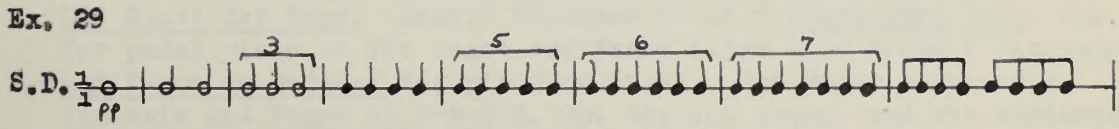
---

1. Cf. Chapter I, Ex. 12, pp. 26-7.

plays triplets which continually reappear. The subject is heard again in the first and second violins while the viola and cello continue with free lines. After a transitional passage, the subject returns in the first and second violins. The subject appears from time to time between episodes derived from material of the exposition. There is canonic imitation on a triplet and half note figure. Throughout the development, the first four notes of the subject are used at different pitches in the pizzicato strings. Another appearance of the subject occurs in the clarinet and first violin. After a fugato passage, there is a free buildup to a climax using many sixteenth note rhythms. While the clarinet diminishes the first four notes of the subject to quarter notes (instead of halves) and the strings restate the subject, the piano plays an ostinato accompaniment figure. The fugue finally closes with a fortississimo passage.

The extent to which modern American composers have employed polyphonic forms and devices is shown in the <u>Fugue for Eight Percussion Instruments</u> by William Russell. The subject, eight measures long, is first presented by the snare drum. (Ex. 29)

Ex. 29

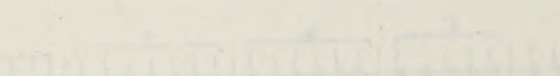


It is answered by the xylophone while the snare drum beats out a rhythmic countersubject. The tympani have the next entry of the subject while the xylophone and snare drum con-

plays triplets which occasionally reappear. The subject is heard again in the first and second violins while the viola and cello continue with free lines. After a transitional passage, the subject returns in the first and second violins. The subject appears from time to time between episodes derived from material of the exposition. There is cessation imitation on a triplet and half note figure. Throughout the development, the first four notes of the subject are used at different pitches in the pizzicato ostinato. Another appearance of the subject occurs in the clarinet and first violin. After a fugato passage, there is a free building to a climax using many elements more frequent. While the clarinet diminishes the first four notes of the subject to quarter notes (instead of halves) and the strings restate the subject, the piano plays an ostinato accompaniment figure. The fugue finally closes with a fortissimo passage.

The except in Morris modern American composers have employed polyphonic forms and devices is found in the Fugue for Sixty Ferrovalve Instruments by William Schuman. The subject, of the chromatic type, is first presented in the snare drum. (Ex. 23)

Ex. 23



It is answered by the xylophone while the snare drum beats out a rhythmic countersubject. The trumpet then the next entry of the subject while the xylophone and snare drum con-

tinue a repeated rhythm. At the same time that the piano plays the answer, the xylophone, snare drum, and tympani continue under it. The development consists of repetitions of the subject in the cymbals, triangle, bells, piano, and snare drum, respectively. The other instruments have free parts. This is reminiscent of the procedure used by Leo Sowerby in the development of his fugue in the Suite for organ in which the subject is also treated in ostinato fashion. The climax of Russell's fugue is a stretto on the subject, with entrances at the distance of a measure starting with the bass drum, then bells, snare drum, xylophone, cymbals, and finally the triangle.

Short fugues in freer style are frequently found. As intricate in contrapuntal construction as the longer fugues, they are often programmatic in character as well.

The letters of Bach's name form the basis of Walter Piston's fugue for organ called a Chromatic Study on the Name of Bach.[1] The exposition contains four entries of the

---

1. The manipulation of the letters of Bach's name in polyphonic compositions has long held a great fascination for many composers. Bach himself used this motif in the last and unfinished fugue of Die Kunst der Fuge. Robert Schumann wrote 6 Fugen über Bach, Op. 60, for pedal piano or for organ and Franz Liszt also wrote a Fantasie and Fugue on B-A-C-H for piano or organ. Max Reger composed a Fantasie and Fugue on B-A-C-H, Op. 46, for organ, and his contemporary, Ferruccio Busoni, used these letters in his Fantasia Contrappuntistica for piano. In more recent times, Arthur Honegger composed a Prelude, Arioso et Fughetta sur le nom de Bach for piano. Arnold Schönberg, too, has employed these initials in his Dance Suite, Op. 25, and Orchestral Variations, Op. 31.

tions a remarkable rapidity. At the same time the piano plays the answer, the xylophone, snare drum, and trumpet continue under it. The development consists of repetitions of the motives in the cymbals, triangle, bells, piano, and snare drum, respectively. The other instruments have free parts. This is reminiscent of the procedures used by Leo Sowerby in the development of his fugue in the Suite for organ in which the subject is also treated in imitative fashion. The climax of Sowerbyl's fugue is a stretto on the subject, with entrances at the distance of a measure starting with the bass drum, then bells, snare drum, xylophone, cymbals, and finally the triangle.

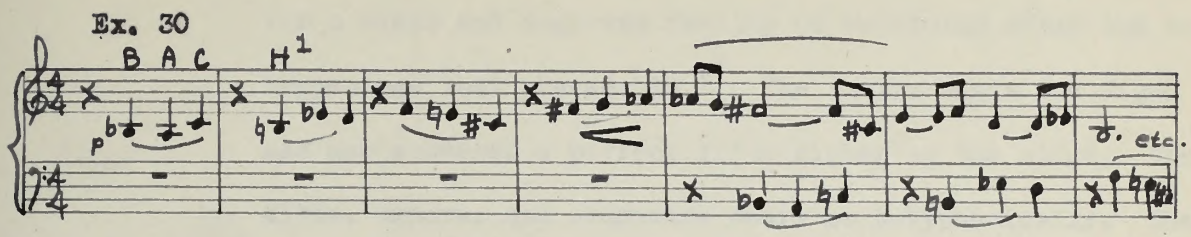
Short fugues in free style are frequently found. As letters in instrumental construction as the larger fugues, they are often programmatic in character as well.

The letters of Bach's name form the basis of Walter Piston's fugue for organ called a Chromatic Study on the Name of Bach.[1] The exposition contains four entries of the

---

1. The manipulation of the letters of Bach's name in polyphonic compositions has long held a great fascination for many composers. Bach himself used this motif in the last and unfinished fugue of his Kunst der Fuge. Robert Schumann wrote 6 Fugen über Bach, Op. 60, for pedal piano or for organ and Franz Liszt also wrote a Fugueta and Fugue on B-A-C-H for piano or organ. Max Reger composed a Fugetta and Fugue on B-A-C-H, Op. 46, for organ, and his contemporary Ferruccio Busoni, used these letters in his Fantasia Contrapuntistica for piano. In more recent times, Arthur Honegger composed a Prelude, Arioso et Fugueta sur le nom de Bach for piano. Nicola Sabbatini, too, has employed these initials in his Lento Motto, Op. 53, and Chromatical Variations, Op. 31.

subject, all starting on the same note. (Ex. 30)



The countersubject remains the same and, gradually, free parts are added. After an episodic middle section or development, which treats the material of the exposition, the subject appears in thirds in the soprano forming a climax. The work ends with a short coda.

The "Fuga" in the second number, "Jabberwocky," of Deems Taylor's Through the Looking Glass is quite programmatic. This short fugue depicts the struggle between the hero and the monster. Commencing in the double basses and double bassoons, the subject is presented in a threatening manner. The bassoons and bass clarinets state the next entry at a minor sixth from the subject. After another presentation of the subject by the cello, with the answer by the English horn and clarinet, the exposition closes. There is an episodic development which results in a climax when the theme is brought back fortissimo.

Near the end of Bernard Rogers' The Passion, "a fugue is

---

1. In German, "B" stands for "B flat" and "H" for "B natural."

used on the words 'Exalt Him, Shout unto God, All Ye Lands' for a clear and vigorous feeling of rejoicing after the dark happenings that precede it."[1] The tenors begin the fugue and are answered a perfect fifth higher by the altos. The altos, tenors, and orchestra weave on polyphonically. Then, the sopranos enter with the subject while the altos and tenors continue canonically. The basses answer once more. The last part of the answer, however, is altered to lead into a four-part stretto by the chorus. Following a short orchestral interlude based upon the subject, there are four fugal entries on a new theme. Triumphant but soft chords on the words "Praise Him with the trumpet and the timbrel" form the conclusion.

Fugal style occurs in the first movement, "Humoresque macabre," of Ernest Bloch's Four Episodes for chamber orchestra. After a five measure introduction, the subject is presented by the bassoon. There is no regular interval between the appearances of the subject in the exposition. The viola restates the subject, beginning on the same note; the clarinet plays the next entry at a major sixth; the flute has an entry a diminished fifth higher than that of the clarinet; and the exposition closes with an incomplete entry in

---

1. Quoted from the questionnaire answered by the composer.

used on the words 'Kyrie Eleison, Christe Eleison, Kyrie Eleison' for a clear and vigorous feeling of rejoicing after the dark supplications that precede it."[1] The tenors begin the fugue and are answered a perfect fifth higher by the altos. The altos, tenors, and sopranos weave on polyphonically. Then, the sopranos enter with the subject while the altos and tenors continue homophonically. The basses answer once more. The last part of the answer, however, is altered to lead into a four-part stretto by the counter. Following a short symphonical interlude based upon the subject, there are four fugal entries on a new theme. Triumphant but soft chords on the words "Praise Him with the trumpet and the timbrel" form the conclusion.

Fugal style occurs in the first movement, "Rhapsodique massive," of Ernest Bloch's Four Episodes for chamber orchestra. After a five measure introduction, the subject is presented by the bassoon. There is no regular interval between the appearances of the subject in the exposition. The viola restates the subject, beginning on the same note; the clarinet plays the last entry at a major sixth; the flute has an entry a diminished fifth higher than that of the clarinet; and the exposition closes with an inverted entry in

---

1. Quoted from the quotationnotes answered by the composer.

the cellos and basses a major second higher than the very first entry. During the course of the development, the theme is treated by various contrapuntal devices the most prominent of which is augmentation. The first part of the theme occurs in an unison fortissimo passage. A short canon at one beat for three and a half measures provides a climax.

In Walter Piston's Fugue on a Victory Tune, there is a sharp deviation from the accustomed beginning of a fugue. The full orchestra is heard at the beginning on a march-like theme. During the first section, the strings and woodwinds play sprightly tunes in a crisp staccato manner. These circle about each other in intertwining counterpoint. A contrast is provided by a softer section with a singing melody. After a fugato between the lower strings and woodwinds, there is a return to the theme of the first section. This, in turn, leads to a climax.[1]

Occasionally, the exposition of a fugue is varied by having one of the entries of the subject or answer inverted or augmented.

In Walter Piston's Prelude and Fugue for orchestra, the subject is presented by the bassoon and answered by the English horn a major third higher. The next entry is in the

---

1. Although no score of this work was available, the analysis was made possible by a performance of the work by the New York Philharmonic Orchestra which was broadcast on Oct. 22, 1944.

the cellos and becomes a major second higher than the very first entry. During the course of its development, the theme is treated by various contrapuntal devices the most prominent of which is augmentation. The first part of the theme occurs in an unison fortissimo passage. A short canon at one beat for three and a half measures provides a climax.

In Walter Piston's Suite on a Victory Tune, there is a sharp deviation from the accustomed beginning of a fugue. The full ensemble is heard at the beginning on a martial-like theme. During the first section, the strings and woodwinds play equivalent tunes in a crisp staccato manner. There circle about each other in interwinding counterpoint. A contrast is provided by a softer section with a singing melody. After a tussle between the lower strings and woodwinds, there is a return to the theme of the first section. This, in turn, leads to a climax.

Theoretically, the exposition of a fugue is varied by having one or the entries of the subject or answer inverted or augmented.

In Walter Piston's Prelude and Fugue for orchestra, the subject is presented by the bassoon and answered by the English horn a major third higher. The next entry is in the

---

1. Although no score of this work was available, the analysis was made possible by a performance of the work by the New York Philharmonic orchestra which was broadcast on Oct. 16, 1944.

oboe, another major third higher (by an enharmonic change of a diminished fourth to a major third), and inverted. The countersubject is also inverted by the English horn. Meanwhile, the bassoon continues with a free part related rhythmically to both countersubject and subject. Another presentation of the subject, a major third higher again (which brings the subject back to the same note of the very first entry), appears in the flute and clarinet. The countersubject is played by the oboe and free parts by the other instruments.

In the first movement, "Introduction and Fugue," in William Schuman's <u>String Quartet No. III</u>, there is a singing introduction followed by a "Vigoroso" first theme. After this, the fugue proper begins with a presentation of the subject by the viola. It is answered a fifth higher by the second violin. The next entry, in the first violin, repeats the answer in augmentation. The cello enters two measures later with the answer in augmentation forming a canon with the first violin at one octave and two measures. When this is completed, the viola restates the answer in its original form. The development is long and treats both the fugue theme and the first theme in all types of contrapuntal intricacies. A climax is reached with a four-part canon, "Maestoso," at the octave and unison and three beats (changing to one beat later). This canon lasts eighteen measures and forms the third part of the fugue. A mighty

"sonore" coda creates a fortississimo close.

Another favorite device of modern American composers is the insertion of an extension between the entries of the subject and answer in the exposition of the fugue. Often, the entries themselves are altered by the device of shifted rhythm.

Wallingford Riegger's Prelude and Fugue for band contains a three-part fugue. The subject is presented by the bass clarinet, bassoons, and tenor saxophone. It is answered a fifth higher by the English horn, clarinet, and alto saxophone. There is no regular countersubject but a free contrapuntal line. Before the next presentation of the subject, there is a short extension. The subject is then heard in the cornets still another fifth higher. The development consists of free contrapuntal treatment of the material presented in the exposition. Over a low pedal in the tubas there is a three-part stretto on the fugue theme. Gradually, a crescendo is made from piano to fortissimo. The first seven notes of the subject in augmentation are heard in the trombones, basses, and euphonium baritone in a fortissimo climax. The subject reappears once more in its original rhythm but is shortened to only fourteen notes of its original thirty-three. The fugue then reaches a fortissimo ending.

In his Canon and Fugue for strings, Riegger again resorts to the extension within the exposition. The subject is introduced by the second violins and answered a fifth higher by the

"Dorotea" code employs a Portuguese clave.

Another favorite device of modern American composers is the inversion of an extension between the entrance of the subject and answer in the exposition of the fugue. Often, the entries themselves are altered by the device of motion retrograde.

Hallingford Hagen's Prelude and Fugue for band contains a three-part fugue. The subject is presented by the bass clarinet, oboe(s), and tenor saxophone. It is answered a fifth higher by the English horn, clarinet, and alto saxophone. There is no regular countersubject but a free contrapuntal line. Before the next presentation of the subject, there is a short extension. The subject is then heard in the cornets still another fifth higher. The development consists of free contrapuntal treatment of the material presented in the exposition. Over a low pedal in the tuba there is a three-part stretto on the fugue theme. Eventually, a crescendo is made from piano to fortissimo. The first seven notes of the subject in augmentation are heard in the trombones, basses, and euphoniums particpe in a fortissimo climax. The subject reappears only once in its original rhythm but is accompanied by only fourteen notes of its original twenty-three. The fugue then resumes a fortissimo ending.

In his Chaos and Fugue for strings, Hunsger Boyle requires a extension within the exposition. The subject is introduced by the second violins and answered a fifth higher by the

first violins. A two measure extension is inserted. After the cello plays the subject, it is answered a fifth higher by the viola. Another two measure extension appears followed by a presentation of the subject by the double basses and then still another extension. It is interesting to note that the entries of the answer are in shifted rhythm, that is, they occur on the second half of the measure instead of the first. This changes the placement of the accents. There is no regular countersubject but a series of free contrapuntal lines closely interwoven. The extensions themselves are related to the subject and serve as free continuations of it. In the development, there are brief canons, augmentations of the motifs, the motifs in retrograde motion, and altered presentations of the subject and material of the exposition. A stretto leads to a fortissimo climax. This is followed by appearances of the subject in all the instruments in turn. There is further development and the subject is repeated by the double bass, then by the cello, and finally by the viola. The next presentations of the subject are in augmentation by the second violin and, finally, by the first violin. During all these appearances of the subject there is a constant shifting of rhythm. The peak of the fugue is reached when the augmentation of the subject is heard in the cellos and basses while the upper strings play fortissimo passages in sixteenth notes. The canon, which preceded the fugue, returns so that the fugue becomes

the middle section of a larger three-part form.

In Part Ib, the "Fugue," of William Schuman's Symphony No. III, the subject has the same pitch line as the preceding passacaglia theme but is of a different character. It is presented by the horns, violins, violas, cellos, tuba and basses, woodwind, trombones, and trumpets, respectively. Except for the first entrance, there is a three and a half measure extension after each presentation of the subject. The interval between the entrances is an ascending half step so that the entrances run from "B flat" through "E." The exposition is of a canonic nature. The actual development consists of three variations upon the subject. An episode by four trumpets leads to a transition passage by woodwind and horns. This, in turn, introduces the first variation on the subject by an English horn. The bassoon, clarinet and flute join. Only the woodwind and strings are used in this section. A climax is soon reached with the addition of the tympani which present a characteristic rhythmic background to the second variation of the subject. This variation is further developed. In the final section there are three elements: first, a pedal point about "E flat"; second, another (and third) variation of the subject as a dialogue between the woodwind and strings; and lastly, a dialogue between the trombones and horns. In the coda, the subject is placed in altered augmentation against the first variation. This is continued and other material of a related nature is

the middle section of a larger three-part form.

In Part Ia, the "Theme," or Million Dollars'

Symphony No. III, the subject has the same pitch line as the preceding passacaglia theme but is of a different character. It is presented by the horns, violins, violas, cellos, tuba and basses, woodwind, trombones, and trumpets, respectively. Except for the first entrance, there is a three and a half measure extension after each presentation of the motif. The interval between the entrances is an ascending half step so that the entrances run from "E flat" through "E." The exposition is of a canonic nature. The actual development consists of three variations upon the subject. An episode by four trumpets leads to a transition passage by woodwind and horns. This, in turn, introduces the first variation, on the subject by an English horn. The bassoon, clarinet and flute join. Only the woodwind and strings are used in this section. A climax is soon reached with the addition of the trumpets which present a characteristic rhythmic background to the second variation of the subject. This variation is further developed. In the final section there are three elements: first, a pedal point above "E flat"; second, another (and third) variation of the subject as a dialogue between the woodwind and strings; and lastly, a dialogue between the trombones and horns. In the coda, the subject is placed in altered augmentation against the first variation. This is continued and rather material of a related nature is

presented to conclude the fugue.[1]

Quincy Porter's Canon and Fugue for organ contains a four-part fugue. The subject is stated by the alto voice and answered a fourth higher by the soprano. An extension of three measures precedes the next presentation of the subject in the bass or pedal. This, in turn, is answered by the combined soprano and alto. The last entry illustrates the use of shifted rhythm again as the answer begins on the second instead of the first beat of the measure. The entries of the exposition are not at regular intervals. While the second entry is a fourth higher than the first, the third entry is a minor third lower than the first, and the fourth presentation is again a fourth higher than the first. The development presents the subject in several different forms. It enters first in the soprano voice in inversion and, later, is heard in a two-part canon. It is repeated in the tenor voice building up to a fortissimo climax, while the other voices, very closely knit and interwoven, preserve the material of the exposition in altered forms. The first half of the subject, played by the pedal with free sixteenth notes above it, ends the fugue.

William Schuman provides still another example of the

---

1. Cf. Boston Symphony Orchestra Program Notes of Oct. 18, 1942.

presented in conclude the fugue.

Quincy Porter's Fugue and Fugue for organ contains a four-part fugue. The subject is stated by the alto voice and answered a fourth higher by the soprano. An extension of three measures precedes the next presentation of the subject in the bass or pedal. Again, in turn, is answered by the combined soprano and alto. The last entry illustrates the use of multiple rhythm again as the answer begins on the second interval of the first beat of the measure. The entries of the exposition are not at regular intervals. While the second entry is a fourth higher than the first, the third entry is a minor third lower than the first, and the fourth presentation is again a fourth higher than the first. The development presents the subject in several different forms. It enters first in the soprano voice in inversion and, later, is heard in a two-part canon. It is repeated in the tenor voice building up to a fortissimo climax, while the other voices, very closely knit and interwoven, preserve the material of the exposition in altered form. The first half of the subject, played by the pedal with five eighth notes above it, ends the fugue.

William Sowerby provides still another example of the

---

1. Dr. Boston Symphony Orchestra Program Notes of Oct. 18, 1942.

use of extension within an exposition. In his American Festival Overture, the first section is based on the "call to play" heard in the streets of New York while the second section is entitled "Fugue." The exposition is for strings alone. The subject is introduced by the violas and answered a fifth higher by the second violins. There is next a four measure extension after which the subject appears in the cello with an extension. It is answered in the dominant by the first violin. Five more entries of subject, answer, subject, answer, and subject appear at closer intervals in the double bass, second violin, first violin, viola, and cello, respectively. Each is at the distance of one measure from the other. There is no true countersubject. Free contrapuntal lines are based mainly on motifs from the subject with a few new ideas. The end of the exposition is really a stretto of both subject and answer which leads to a transition in unison strings. The development is for woodwind alone. After five measures of tossing fragments of the subject about, the bassoon sets up a continuous eighth note counterpoint. The theme is divided in small parts among the oboes, English horn, and clarinet. The third part, the climax, is scored for both woodwind and strings. This part consists of a canon between the first violins, doubled by the violas, and the second violins, doubled by the cello. A free eighth note counterpoint is played underneath the canon which serves as a transition to the last part of the entire overture. This is based on the

use of expansion within an exposition. In the Amelyan Tre-
ciyal Dvoryanin, the first section is based on the "call to
play" heard in the streets of New York while the second sec-
tion is entitled "Tango." The exposition is for strings
alone. The subject is introduced by the violins and answered
a fifth higher by the second violins. There is next a four
measure extension after which the subject appears in the cello
with an extension. It is answered in the dominant by the
first violin. Five more entries of subject, answer, subject,
answer, and subject appear at closer intervals in the double
bass, second violin, first violin, viola, and cello, respec-
tively. Each is at the distance of one measure from the other.
There is no true counterpoint. Three contrapuntal lines
are based mainly on motifs from the subject with a few new
ideas. The end of the exposition is really a stretto of
both subject and answer which leads to a transition in unison
strings. The development is for woodwind alone. After five
measures of tonical frequence of the subject-group, the sec-
ond sets up a continuous eighth note counterpoint. The theme
is divided in small parts among the woods, English horn, and
clarinet. The third part, the allegro, is meant for both wood-
wind and strings. This part consists of a dance between the
first violins, doubled by the violins, and the second violins,
doubled by the cello. A free eighth note contrapuntal is
played underneath the canon which serves as a transition to
the last part of the entire overture. This is based on the

"call to play" of the first section with some new material.[1]

Schuman furnishes yet one more example of a fugue using extensions in the exposition. The third movement of his String Quartet No. II is a fugue. Preceded by an introduction of three chords, the exposition starts with a presentation of the subject by the viola. This is answered by the second violin a fifth higher. There is an extension before the first violin restates the subject. The second violin plays a countersubject and the viola a free counterpoint, pizzicato. The final answer occurs in the cello, again a fifth higher. A free episode on the material of the exposition serves as a codetta. There is a second exposition which seems at first glance to be the beginning of a second fugue turning the work into a double fugue. Actually, the second subject has the same pitch outline of the first but is presented in different, more even, rhythms. It is the first subject in notes of larger denomination and of a smoother and more legato character than the rather jumpy first subject. Even the countersubject resembles the countersubject of the first exposition. The introductory three chords also appear at the beginning of the second exposition. The second subject is introduced by the second violin which proceeds to the countersubject while the cello plays the answer a fifth lower. An extension is inserted after which the viola states

---

1. Cf. Chapter I, Ex. 9, pp. 57-8.

"call to play" of the first section with some new material.

Schumann furthermore yet has more example of a fugue using extensions in the exposition. The third movement of his Sixth Quartet Op. 41 is a fugue. Preceded by an introduction of three chords, the exposition starts with a presentation of the subject by the violin. This is answered by the second violin a fifth higher. There is no entrance before the first violin restates the subject. The second violin plays a countersubject and the violin a free contrapuntal pizzicato. The final answer comments in the cello, again a fifth higher. A free episode on the material of the exposition serves as a coda. There is a second exposition which starts at first glance to be the beginning of a second fugue during the work into a double fugue. Actually, the second subject has the same pitch outline of the first but is presented in different, more even, rhythms. It is the first subject in order of larger characterization and of a smoother and more legato character than the rather jerky first subject. Even the countersubject resembles the countersubject of the first exposition. The introductory fugue chords also appear at the beginning of the second exposition. The second subject is introduced by the second violin which proceeds to the countersubject while the cello plays the answer a fifth lower. An episode is inserted after which the viola states

---

1. Op. Chapter I, Ex. 9, pp. 82-3.

the subject again. Still another extension occurs and, then, the answer is played by the first violin. Thus, it would seem the second exposition is a variant of the first showing its opposite character. The development begins with canonic imitation on material from both subjects. The three chords appear again in a fortississimo climax. Another canon occurs on the first subject at the octave and half measure for five measures between the viola and second violin. The first violin reiterates the answer from the first exposition. After the repetition of the three chords again, there is a free episode leading to the climax. Here, the first subject is presented in augmented form, fortississimo. A free passage based on the first subject, another presentation of the three chords, and the augmentation of the first three notes of the first subject end the fugue.

Most of the double fugues written today have the same scheme. The first exposition is presented and developed. Then, a second exposition on the new theme is heard and subsequently developed. The climax may be based on one or both themes. The double fugue with both subjects presented simultaneously in the first exposition is comparatively rare in modern American music.

Ernest Bloch's fugue which forms the fourth movement of his Symphony in C sharp minor is a double fugue of the first type. The subject is presented by the violas and horns and is answered in the dominant by the first violin and clarinet.

There is a regular countersubject that is maintained throughout the exposition. Another presentation of the answer by the cellos, basses, and bassoons is heard. The ensuing development is episodic and a free play on the material of the exposition. At this point, a second exposition with a new short theme is introduced turning the work into a double fugue. The viola and oboe present the subject, the viola and flute the answer a fifth higher, the viola and bassoon the subject again, and the viola and flute the answer once more. A second development follows and builds up to the climax. Here, the first subject is played in an unison fortissimo passage. After it is developed for a while, it is played again by the trombones and bassoons. The first and second subjects are heard simultaneously and are followed by a long coda.

Of similar construction is the last movement of Aaron Copland's First Symphony. This combines elements of the fugue with sonata form. The violas, soli, play a theme for twelve measures. Then, they begin the fugue using the same theme. It is shortened, however, to only the first few measures and altered slightly as the first entry of the fugue. Half of the cellos play the answer an augmented fourth lower. Only the first one and three-quarters measures of the subject are next presented by the second violins. The answer is stated by the first violins and is shortened to the first two and three-quarters measures. Then, one half of the

cellos play the subject reduced to the first one and three-quarters measures and are answered by the double basses. The entries show that only the first three notes are kept intact and they give the effect of stretti. These three notes are the motto on which the entire symphony is based. The development section which follows employs the three note motto in quicker time values. Then, the second fugue begins in more rapid notes. There are three entries: the subject in the cello, the answer a perfect fourth higher in the viola, and the subject again in the first violin, all above a repeated bass. Much development of the two themes now takes place. There is a fortississimo climax at the end with the three note figure augmented.[1]

The "Dance" in Roy Harris' Soliloquy and Dance for viola and piano is pictured by Paul Rosenfeld as a "double fugue on gigue-like subjects."[2] He also states:

> "The themes not only in the diversions and the stretti, but even in the recapitulation, are subjected to steady transformations. A kind of Kermesse by the peasant-Breughel, this joyous double fugue."[2]

Another writer, Remi Gassman, criticizes the validity of the term double fugue as applied to some of Harris' fugues:

---

1. Cf. Chapter I, p. 56, and Chapter III, p. 157.

2. Rosenfeld, Paul. Musical Quarterly, Vol. 25, p. 379.

> "The leviathan subject that Roy Harris has undertaken in his new piece, The American Creed, is presented in two succinct movements; Free to Dream, a fantasy, and Free to Build, 'a double fugue in which,' Harris says, 'the first subject formed on Whitman's sentence, "The Modern Man I Sing," is treated in an extended stretto style to serve as an introduction to the second subject.' Let me not be presumed to think slightingly of Mr. Harris' achievement; but in the double fugue, as in the fugal section of his Symphony No. 3, he again baffles our homespun efforts. A sketchy fugato is by no stretch of the imagination a fugue, and a double fugue only makes matters that much worse. I feel that there is more truth in the verisimilitudes of his programs than in the structural significance of the musical result."[1]

In the Symphony No. III, after three sections described by Harris as "Tragic," "Lyric," and "Pastoral," respectively, there is a fourth section which Harris calls "Fugue - dramatic."[2] The first part of this fugue consists of repetitions of a strong rhythmic theme with the brass and percussion predominating. The entire second section of the fugue, the middle part, is canonic. There is a two-part canon between three trombones and three trumpets for twenty-seven measures. The canon continues between four horns and three trumpets doubled by the trombones. The whole canon is based on the fugue theme with an added accompaniment figure in the woodwind. For the next twenty-eight

---

1. Gassman, Remi. "Milhaud, Carpenter, and Harris in Chicago." Modern Music, Nov.-Dec. 1940, p. 44.

2. Boston Symphony Orchestra Program Notes of Oct. 28, 1939.

measures, there is much imitative interweaving in the woodwinds. Still another canon occurs in the strings joined by the woodwind. This last canon serves as a link to the climax and continues above and below the restatement of the subject.[1]

The double fugue in Harris' Prelude and Fugue for string orchestra shows greater contrapuntal complications. The subject is stated by the viola and answered by the first violin a fifth higher. Another instance of shifted rhythm occurs here as the answer starts on the third beat of the measure instead of the first. The original subject reappears in the cello. The answer is in shifted rhythm but begins on the same note as the subject instead of a fifth higher. After a short episode, there is another entry in the viola in thirds and in the shifted rhythm of the answer. A brief and free variation is followed by another presentation of the answer by the viola. The second fugue, characterized by the use of eighth notes, starts with the subject in the viola. The first violin answers at a fourth while the second violin plays a free part. The subject next appears in the viola answered by the cello, both entries being in shifted rhythm. A development section based on the subject and some new material lead to the climax. With the themes of the second fugue in the background, the subject of the

---

1. For analyses of the canons in this work cf. Chapter I, pp. 49-50.

measures. There is much imitative interweaving in the woodwinds. Still another canon occurs in the strings joined by the woodwind. This last canon serves as a link to the climax and continues above and below the restatement of the subject.[1]

The Jungle Tugue in Harris' Fugitive and Tugue for string orchestra shows greater contrapuntal complications. The subject is stated by the viola and answered by the first violin a fifth higher. Another instance of shifted rhythm occurs here as the answer starts on the third beat of the measure instead of the first. The original subject reappears in the cello. The answer is in shifted rhythm but begins on the same note as the subject instead of a fifth higher. After a short episode, there is another entry in the viola in thirds and in the shifted rhythm of the answer. A brief and free variation is followed by another presentation of the answer by the viola. The second fugue, characterized by the use of eighth notes, starts with the subject in the viola. The first violin answers at a fourth while the second violin plays a free part. The subject next appears in the viola answered by the cello, both entries being in shifted rhythm. A development section based on the subject and some new material leads to the climax. With the theme of the second fugue in the background, the subject of the

---

1. For analyses of the canons in this work cf. Chapter I, pp. 44-50.

first fugue is played by the cello, forte. There is next a canon at the octave and three beats between the first and second violins. A combination of the themes of both fugues occurs in a development section. The theme of the second fugue is presented fortissimo. After a short stretto on the theme of the first fugue with three entries, the subject of the first fugue is heard in octaves for the conclusion.

In his Passacaglia and Fugue for organ, Gardner Read uses a four-part fugue with two subjects presented simultaneously, one of which is the theme of the preceding Passacaglia. The tenor voice states the first subject which is the first half of the Passacaglia theme. At the same time, the alto plays the second subject. This is one of the few examples in modern American music of a double fugue with both subjects played together at the very beginning. The first subject is answered by the soprano a fifth higher and the second subject is repeated by the alto as an answer also a fifth higher. The tenor continues with the countersubject which is derived from the second subject. A measure of extension, based on the last half of the second subject, is inserted before the next presentation of the first subject by the pedal and of the second subject by the soprano. The two inner voices play free contrapuntal lines derived melodically and rhythmically from the second subject. The first answer next occurs in the tenor in the

first fugue is played by the cello, viola. There is then a canon at the octave and fifth between the first and second violins. A combination of the themes of both fugues occurs in a development section. The theme of the second fugue is presented fortissimo. After a short stretto on the theme of the first fugue with three entries, the subject of the first fugue is heard in octaves for the conclusion.

In his Passacaglia and Fugue for organ, Gardner Read uses a four-part fugue with two subjects presented simultaneously, one of which is the theme of the preceding Passacaglia. The tenor voice states the first subject which is the first half of the Passacaglia theme. At the same time, the alto plays the second subject. This is one of the few examples in modern American music of a double fugue with both subjects played together at the very beginning. The first subject is answered by the soprano a fifth higher and the second subject is repeated by the alto an answer also a fifth higher. The tenor continues with the countersubject which is derived from the second subject. A measure of extension, based on the last half of the second subject, is inserted before the next presentation of the first subject by the pedal and of the second subject by the soprano. The two lower voices play free contrapuntal lines derived melodically and rhythmically from the second subject. The first answer here occurs in the tenor in the

dominant with the second answer in the pedal also in the dominant, while the soprano states the original countersubject and the alto plays a free line. A little extension of one measure, based on a motif from the countersubject, closes the exposition. In the development, combinations of the first and second subjects and the countersubject, both in full and in part, are simultaneously woven together. The first subject is presented in diminution while all the motifs undergo much transformation. Free lines in continuous sixteenth notes hover above the two subjects in their new forms. The development reaches a peak with an altered version of the first answer in the soprano, a complimentary line to the soprano in the alto, a continuous line of sixteenth notes moving mostly by scale step in the tenor, and a long sustained pedal on "E" in the bass. A recapitulation follows in inversion. The first subject, originally played by the alto, is now placed above the second subject presented by the tenor which is an example of double counterpoint. The exposition continues with the first answer in the soprano, the second answer in the alto, and the countersubject in the tenor. A two measure extension is inserted and contains a continuous sixteenth note pattern in the soprano and a continuous eighth note scale motif in the tenor. This is followed by the presentation of the second subject in the soprano. The tenor and pedal imitate each other at the octave and one beat on the first subject. A fortissimo six-

teenth note pattern is set up in tenths between the soprano and alto. Below this, the pedal, also fortissimo, plays the first subject. The coda contains the first subject in the pedal. It is played fortissimo and augmented, one note to a measure, with free contrapuntal lines based on the second subject above it in the upper voices. The fugue ends fortississimo. It is interesting to note that the basic motion of sixteenth notes is maintained practically all the way through the greater part of the fugue.

Triple fugues are occasionally employed. Usually, as was the case in the double fugue, the three subjects are presented separately, one by one. Each has its own exposition and, later, the themes are combined.

Wallingford Riegger's own analysis of his Prelude and Fugue indicates that it is a triple fugue for he describes three subjects: one for the strings, one for the woodwind, and one for the brass, with an occasional shift of roles.[1] He goes on to say:

> "When the fugue is fairly well under way an atonal and many-voiced chorale is announced in the violins, pianissimo, while the fugal themes continue their sharply rhythmic progress. After a brief interim the chorale reappears in inverted form, still in the background, played this time by the brass and woodwinds, the fugue continuing restlessly in many kinds of stretti. Meanwhile the organ weaves into the polyphonic texture, threading its way among the higher woodwinds or lower strings, but not asserting itself positively till near the close, where against the fortissimo agitation of the entire orchestra it atones

---

1. Cowell, H. American Composers on American Music, p. 73.

> the broad strains of the chorale, overwhelming the warring rhythms of strings, winds, and percussion. . . . . Wherever possible, color is used to offset the mechanical working out of counterpoint. Thus the second subject (for woodwinds) is itself composed of three parallel moving parts, while at the beginning of the coda (before the final appearance of the chorale) four-part counterpoint becomes the slow contrapuntal movement of four different sets of "chord blocks," each containing four to twelve different tones as follows: horns and cellos four, violins and violas six, organ seven, brass and woodwinds twelve."[1]

Roy Harris also describes the last movement of his Fifth Symphony as a triple fugue:

> "The last movement is structural in materials and form. This movement is a triple fugue in three sections, A, B, and C. At the same time it combines the rondo principle in that the opening motif is used for strettos of the first section of the fugue, the subject of which is announced after an introduction of motif I.
>
> "The second section is in itself a double fugue, the two subjects of which are generated from the opening motif. The last section further states and develops the materials of section A and B, culminating in a broad climax."[2]

The third movement, "Fugue," of Harris' Quintet is again a triple fugue in which the three subjects are introduced and developed separately. The fugue begins with the first subject stated by the second violin and cello in octaves. It is answered a fifth higher by the first violin and viola in octaves while the countersubject is played by the second violin and cello, also in octaves. The subject occurs again

---

1. Riegger's analysis of this work (which was not available to the author) is quoted from an article on Riegger by Adolph Weiss in American Composers on American Music, p. 73, edited by Henry Cowell.

2. Harris' analysis of his symphony (which was not available to the author) is taken from the Boston Symphony Orchestra Programs Notes of Feb. 27, 1943.

in the piano with the countersubject above in the strings. Once more, the answer, a fourth higher, appears in the piano. The countersubject is altered by the first violin. The viola, second violin, and cello play free parts. A series of three episodes, with statements of the subject interspersed between them, follows. In the first episode, the first violin and viola are doubled in octaves as are the second violin and cello. To double instruments in an overlapping fashion seems to be a favorite device of Harris but this method naturally prevents four independent contrapuntal parts in the strings. There is a sequential feeling about this episode and many imitative entries in stretto are heard. While the subject returns in the piano, the altered countersubject appears in the viola and cello. The first and second violins play free parts. There is still another statement of the subject by the first violin. Free material occurs in the piano and a countersubject in the viola and cello. The next episode employs consecutive fifths, sequences, and canonic treatment and is followed by a statement of the subject by the first violins, transposed a second higher. The subject also appears in the cello and viola, a fifth higher, and is followed by another episode. The whole first part of this fugue may be summed up as a series of statements of the subject and three episodes of a stretto character. The middle section, marked "Tempo

Giusto," introduces the second subject against a six-eight version of the first. The new theme has a twelve-tone construction. A two-part style of writing, like a Bach invention, is maintained for a little while. Imitation, free passages based on both subjects, short canons, more entries of the first subject slightly altered, and consecutive fifths are used frequently in this section. A third subject enters against the second subject in the viola. The development that follows is extended and in stretto style. After octaves in continuous sixteenth notes and consecutive fifths in the piano, the first subject is restated. Another short canon follows and the fugue closes with the first subject presented again, altered and augmented.

The fugue has found its way into the opera too. Here, it has been used to heighten the effect of the dramatic action.

The first scene of Act I in George Gershwin's opera Porgy and Bess contains the well known "Crap Game Fugue." When Gershwin wished to use a contrapuntal style, the result is often polyphony of unusual spontaneity. Contrary to the opinions of some critics who state that Gershwin had no academic skill and could not write extended compositions because of this fact, there are passages here and there in his works that show artistic manipulation of contrapuntal material.[1]

---

1. Cf. Gershwin's canons described in Chapter I, pp. 48-9, 63, and in Chapter VII, p. 257.

Olmedo," introduces the second triplet repeated a sixteenth version of the first. The one theme has a twelve-tone construction. A two-part style of writing, like a fugal invention, is maintained for a little while. Imitation, free passages based on both subjects, short cantus, more entries of the first subject slightly altered, and consecutive fifths are used frequently in this section. A third subject enters against the second subject in the viola. The development that follows is extended and in atonal style. After octaves in continuous sixteenth notes and consecutive fifths in the piano, the first subject is restated. Another short cadenza follows and the fugue closes with the first subject presented again, altered and augmented.

The fugue has found its way into the opera too. Here, it has been used to heighten the effect of the dramatic action.

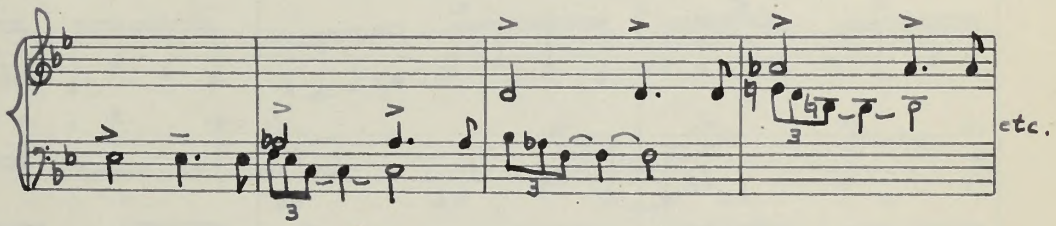
The first measures of Act I in George Gershwin's opera Porgy and Bess contains the well known "Strip Down Fugue." When Gershwin wished to use a contrapuntal style, the result is often polytonal or unusual upon tonality. Contrary to the opinions of some critics who state that Gershwin had no musical skill and could not write extended compositions, of course of this fact, there are passages here and there in his works that show artistic manipulation of contrapuntal material.[1]

---

1. Cf. Gershwin's concerto described in Chapter I, pp. 18-9, 22, and in Chapter VII, p. 827.

The first scene in the opera is an excellent example of this. After the introduction, a piano solo in the jazz blues style, and the lullaby, "Summer time," the crap game begins. Here, at times, five and six lines are interwoven simultaneously. Each still maintains its independence. At one point, the crap game themes progress with their own accompaniment while the lullaby is sung above them. After the song "A Woman is a Sometime Thing," there is an orchestral interlude in fugato just before the entrance of Peter, the honey man. (Ex. 31)

Ex. 31



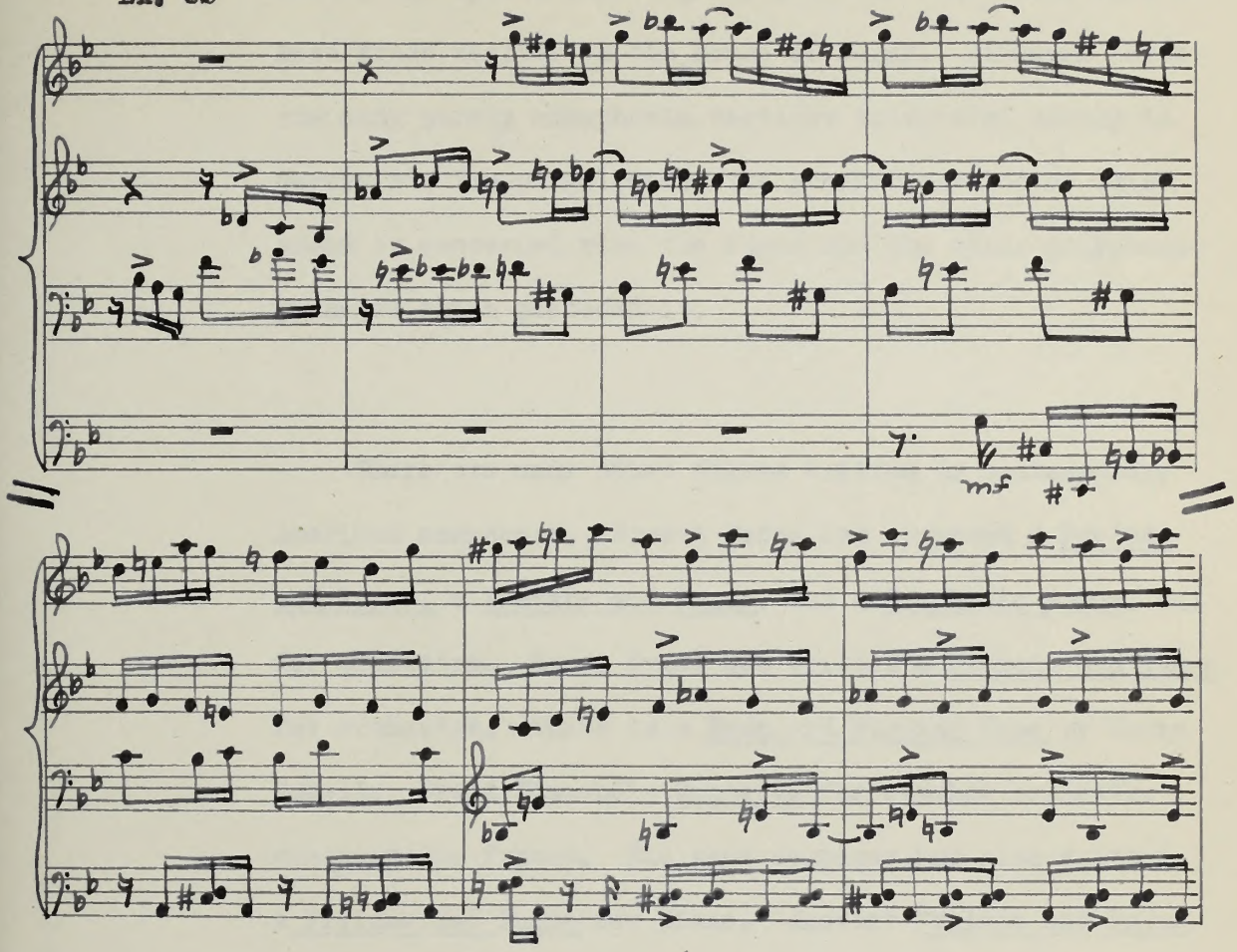
As the plot unfolds, the number of melodic lines increases. Porgy enters; the game continues; Bess and Crown join; there is drinking; the excitement grows as Crown gets drunk; and a fight is seen to be near at hand. When the fight actually breaks out, there are twelve independent parts proceeding at once in this climax! As the voices cease and the fight becomes serious, the orchestra continues the fugue which serves as background to the fight. (Ex. 32)

The first scene in the opera is an excellent example of this. After the introduction, a piano solo in the jazz blues style, and the lullaby, "Summer time," the drum game begins. Here, at times, five and six lines are introduced simultaneously. Each will maintain its independence. At one point, the song from three processes with Porgy and accompaniment while the lullaby is sung above them. After the song "A Woman is a Sometime Thing," there is an orchestral interlude in fugato just before the entrance of Peter, the honey man. (Ex. 31)

Ex. 31

As the plot unfolds, the number of melodic lines increases. Porgy enters; the game continues; Sam and Crown join; there is dribbling; the ensemble grows as Crown sets drunk; and a fight is seen to be near at hand. When the fight actually breaks out, there are twelve independent parts processing at once in this ultimate. As the voices cease and the fight becomes serious, the orchestra continues the fugue which serves as background to the fight. (Ex. 32)

Ex. 32



Obviously, this is no "run of the mill" type of fugue. Like the preceding sections, it consists of independent figures treated imitatively at times, but more often wending their individual ways as do the characters on the stage. It is a long fugue proceeding up to the actual killing of Robbins by Crown. The fugal lines are resumed as orchestral interludes between the dialogue. Frightened, the people flee before the police arrive and Bess is left alone and unwanted. Here, the exposition of the fugue re-

Ex. 12

turns, transposed and slightly altered. The scene ends as Bess finds shelter in the house of Porgy. Although there are many purely homophonic sections interested mainly in Gershwin's fluent melodies, the greater portion of this scene is concerned with the fugue and the other polyphonic passages which preceded it.

There are many other fugues written by contemporary American composers. Ernest Bacon has composed a Prelude and Fugue, a Fantasy and Fugue, and a Symphonic Fugue, all for orchestra. Henry Brant has written a Prelude and Fugue for orchestra. There is a Hymn and Fuguing Tune by Henry Cowell. David Diamond's Concerto for chamber orchestra contains two fugues. The same composer has also written a Prelude and Fugue for piano. Another Prelude and Fugue, this time for string quartet, was written by Samuel Gardner. The jazz influence has been introduced by Morton Gould's Chorale and Fugue in Jazz. Ray Green has written a Prelude and Fugue for piano and a Prelude and Fugue for orchestra. Besides the many fugues already mentioned by Roy Harris, there is also a Prelude and Fugue for strings and trumpets. His String Quartet No. III consists of four preludes and fugues. The finales of his Trio and Sixth Symphony are again fugues. Herbert Inch's Answers to a Questionnaire is written as a set of orchestral variations of which one is a brief fugue. Robert McBride has written

a Prelude and Fugue for string quartet. A double fugue occurs in Harold Morris' Trio No. II. A Fantasy and Fugue has been written by Wallingford Riegger. William Schuman has also been a prolific user of the fugue. To the examples mentioned above should be added the Prelude and Fugue for orchestra and the Canon and Fugue for violin, cello, and piano. Leo Sowerby has written a Passacaglia, Interlude and Fugue for organ, fugues as the last movements of his String Quartet in G minor and Symphony No. II, and a fugue in the Variations on the tune "Sacramentum Unitatis." Many fugues have been composed by Virgil Thomson among which are Variations and Fugues for organ, Variations and Fugues on Gospel Hymns for organ, a fugue in the Sonata da Chiesa, and (as the third movement of a Suite for orchestra) a "Fugue" dedicated to Alexander Smollens. Adolph Weiss has contributed a Fantasy and Fugue for organ and orchestra and a Prelude and Fugue for orchestra. Thus, the repertoire of fugues in modern American music is seen to be very large.

> Fugato: "A movement written in the fugal, imitative style, but not technically a fugue. In symphonies or sonatas a composer often begins a section of the development with regular fugal entrances, but they soon resolve into a more homophonic style of writing." [1]

The practise of presenting only the exposition of a fugue, that is, the entries of subject and answer, without proceeding further along fugal lines reached its peak in the development sections of the sym-

---

1. Thompson, Oscar. International Cyclopedia, p. 635.

a Prelude and Fugue for string quartet. A double fugue occurs in Harold Morris' Trio No. II. A Fantasy and Fugue has been written by Ballingford Sheppard. William Sommer has also been a prolific user of the fugue. To the examples mentioned above should be added the Prelude and Fugue for orchestra and the Canon and Fugue for violin, cello, and piano. Leo Sowerby has written a Passacaglia, Intermezzo and Fugue for organ, fugues as the last movements of his Spring Quartet in 3 Movements and Symphony No. II, and a fugue in the Variations on the tune "Hallowed Ground." Many fugues have been composed by Virgil Thomson among which are Variations and Fugue for organ, Variations and Fugue on Gospel Hymns for organ, a fugue in the Sonata de Guisa, and (as the sixth movement of a Suite for orchestra) a "fugue" dedicated to Alexander Smallens. Aldrich Wolan has contributed a Fantasy and Fugue for organ and orchestra and a Prelude and Fugue for orchestra. Thus, the repertoire of fugues in modern American music is seen to be very large.

Fugato: "A movement written in the fugal, imitative style, but not technically a fugue. In symphonies or sonatas a composer often begins a section of the development with regular fugal entrances, but they soon resolve into a more homophonic style of writing."[1]

The practice of presenting only the exposition of a fugue, that is, the entries of subject and answer, without proceeding further along fugal lines reached its peak in the Baroque sonatas of the aca-

---

1. Hoffman, Oscar. International Cyclopedia, s. v. Sonata.

phonies of Beethoven. It then declined, almost falling into obscurity, during the period of the nineteenth century Romanticists. Its revival by the Neoclassicists of the late nineteenth century and early twentieth century made it once more a factor to be considered by contemporary composers. Numerous examples of fugato passages are found within the works of American composers such as Walter Piston, William Schuman, Roger Sessions, Ernest Bloch, David Diamond, Douglas Moore, Wallingford Riegger, Samuel Barber, Robert Russell Bennett, Virgil Thomson, Robert McBride, Roy Harris, and Henry Cowell. Of these men, Piston is the most prolific user of the fugato although Schuman and Sessions also incorporate this device in their music many times.

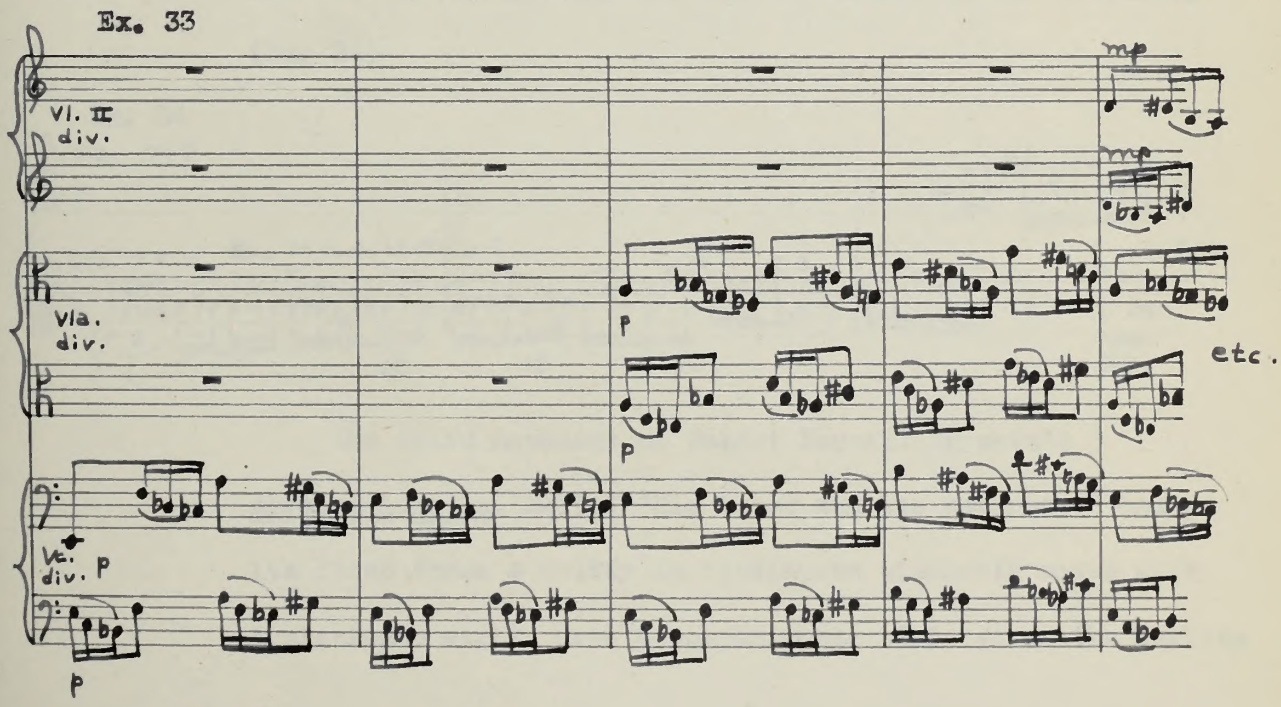
The most common type of fugato is a strict fugal exposition of four entries (subject, answer, subject, answer). Expositions of only three entries are also found. Usually, the answer is at the interval of a perfect fifth or fourth from the subject. Barber, however, uses the interval of a major third in his Essay for orchestra, Bloch the augmented fourth in his String Quartet, Riegger the augmented fourth in his Study in Sonority for ten violins, and Piston the diminished fifth in the String Quartet No. I. Canonic fugati are frequently written as, for example, in Piston's String Quartet No. I. Often, as in the case of the fugue, there are extensions between the entries. Examples of this will be shown in Moore's Pageant of P. T. Barnum, Schuman's Concerto, and Piston's String Quartet No. I and Concerto for orchestra.

For the most part, these fugati are used in the development sections of a movement. Here, they provide further working out of

the thematic material.

In the first movement of Piston's Suite for orchestra, the development of the first theme contains a fugato with five entrances. The cellos, divisi, state the theme and are answered by the violas, divisi, a fourth higher. The divided second violins present the two-part subject still another perfect fourth higher. Again, the divided first violins play the subject still another fourth higher. The last entrance is by all the woodwinds. (Ex. 33) After further development, a middle section is presented. Then, the recapitulation restates the fugato in the same place and without alteration.

Ex. 33



David Diamond resorts to the fugato in the third movement of his Symphony No. II:

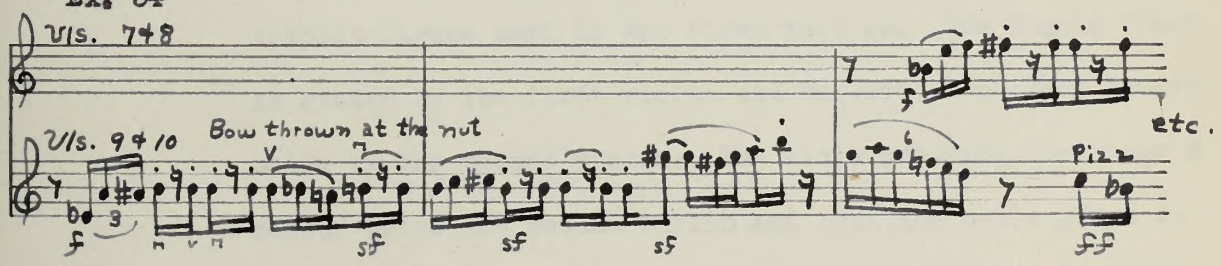
> "After a short introduction utilizing the dirge-like motif (heard at the outset of the first movement in the basses and tympani) in the first movement, there grows a short theme for muted violas (later to be developed in the fugato section). . . . . The clarinet solo heard in the opening is eventually heard in the second half of the movement as the fugato subject played by the horns and strings in unison."[1]

Regarding the fugato passage in his Study in Sonority for ten violins, Wallingford Riegger writes:

> "The response, to be sure, is in the dominant, about the only homage paid to tradition in this work. Elsewhere I use the augmented fourth for the response ("Consummation") - why not?"[2]

The fugato passage to which Riegger refers has two entries. The subject is stated by the ninth and tenth violins and is answered by the seventh and eighth violins in the dominant. (Ex. 34)

Ex. 34



The third movement of Robert Russell Bennett's Abraham Lincoln, called "His humor and his weakness," has as its first theme a melody in continuous sixteenth notes with a pizzicato eighth note accompaniment. This gives the feeling

---

1. Boston Symphony Orchestra Program Notes of Oct. 14, 1944.

2. Quoted from a letter to the author from the composer.

of perpetual motion. The theme is stated softly several times. Then, there is a four-part fugato based on a variant of this sixteenth note theme. It is marked "forte marcato" and dies down to "mezzopiano." This is used as a development of the first theme. The subject is stated by the second violin, answered by the first violin a second above, restated by the viola a third below the first violin, and answered again by the cello a fifth below the viola. The entries commence in the same way, characterized by an accented leap of an octave, but continue differently in independent four-part counterpoint.

In the last section of the Overture to the School for Scandal Samuel Barber employs a four-part fugato in the spiccato strings. This section contains a return of the triplet figure used in the first section. The fugato theme is stated by the first violin and answered a perfect fourth below by the second violin. The viola presents the theme a second below the second violin and then the cello plays it a sixth below the viola. While the strings continue in triplet lines, the woodwinds double them. The woodwinds, however, enter after rests so that they give the appearance of being fugato entrances even though they are doubling continuous parts. These imitative fragments continue in the woodwinds and the Overture closes in a joyous mood.

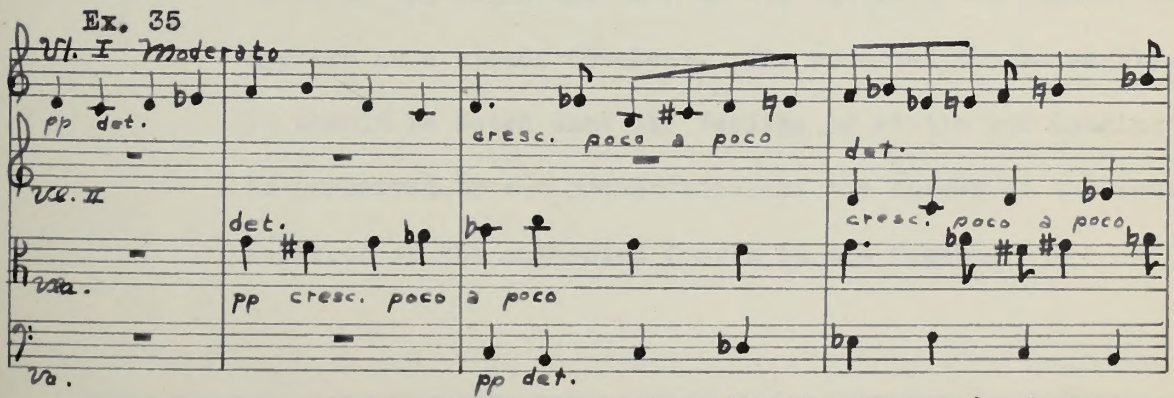
At the "Allegro Molto" in his Symphony in One Movement, Barber uses fugato entries on his theme. The first violin

plays the subject and is answered a minor third lower by the second violin. The cello next takes the theme a perfect fifth lower than the second violin.

The uses of the fugato in modern American music correspond to those of the canon. In similar fashion it is frequently employed as a link between the sections of a movement.

Henry Cowell has resorted to polyphonic forms and devices only occasionally. He has had recourse to the fugato with four entries in two of his works. In the Orchesterstück (Synchrony), there is a fugato in the third part of the movement on a quarter note figure which was gradually evolved from the preceding sections. There are three regular entries, each a perfect fifth lower than the last. The fourth entry is on the same note as the first. (Ex. 35) The fugato serves as a link to the last part of the work, marked "Piu mosso." This is in the nature of a coda, is based upon the material of the fugato, and rises to a fortississimo ending.

Ex. 35



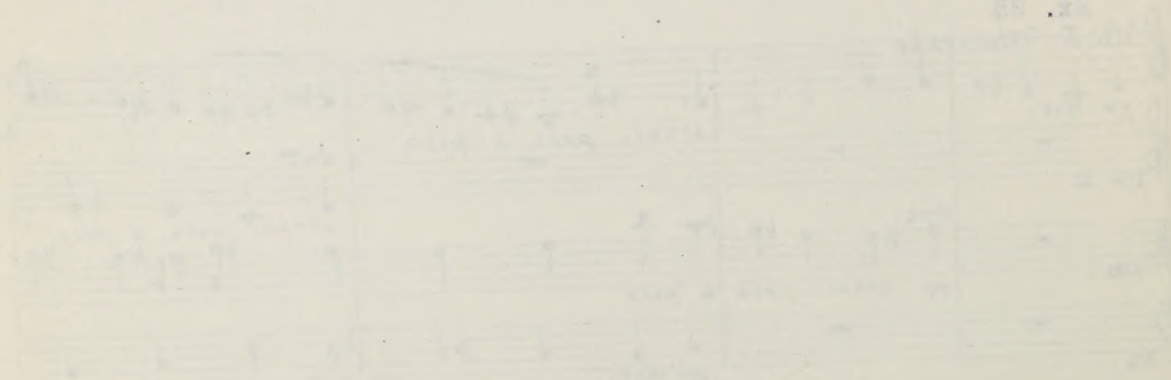
In the first movement of William Schuman's String Quartet No. II, a four-part fugato leads to the recapitu-

plays the melody and is answered a minor third lower by the second violin. The cello next takes the theme a perfect fifth lower than the second violin.

The usage of the theme in modern harmony corresponds to those of the canon. In minor tonality it is traditionally employed as a link between the sections of a movement.

Henry Cowell has inverted to polyphonic forms and studies only occasionally. He has had recourse to the fugue with four entries in two of his works. In the <u>Quartet for Quarter Tones</u>, there is a fugue in the third part of the movement on a quarter tone figure which was structurally derived from the preceding sections. There are three regular entries, each a perfect fifth lower than the last. The fourth entry is on the same note as the first. (Ex. 24) The fugue serves as a link to the last part of the work, entitled "Fifth Canon." This is in the nature of a canon, is based upon the material of the fugue, and rises to a fortissimo ending.

Ex. 24



In the first movement of William Schuman's <u>Quartet</u> (series No. 2), a four-part fugue leads to the recapitu-

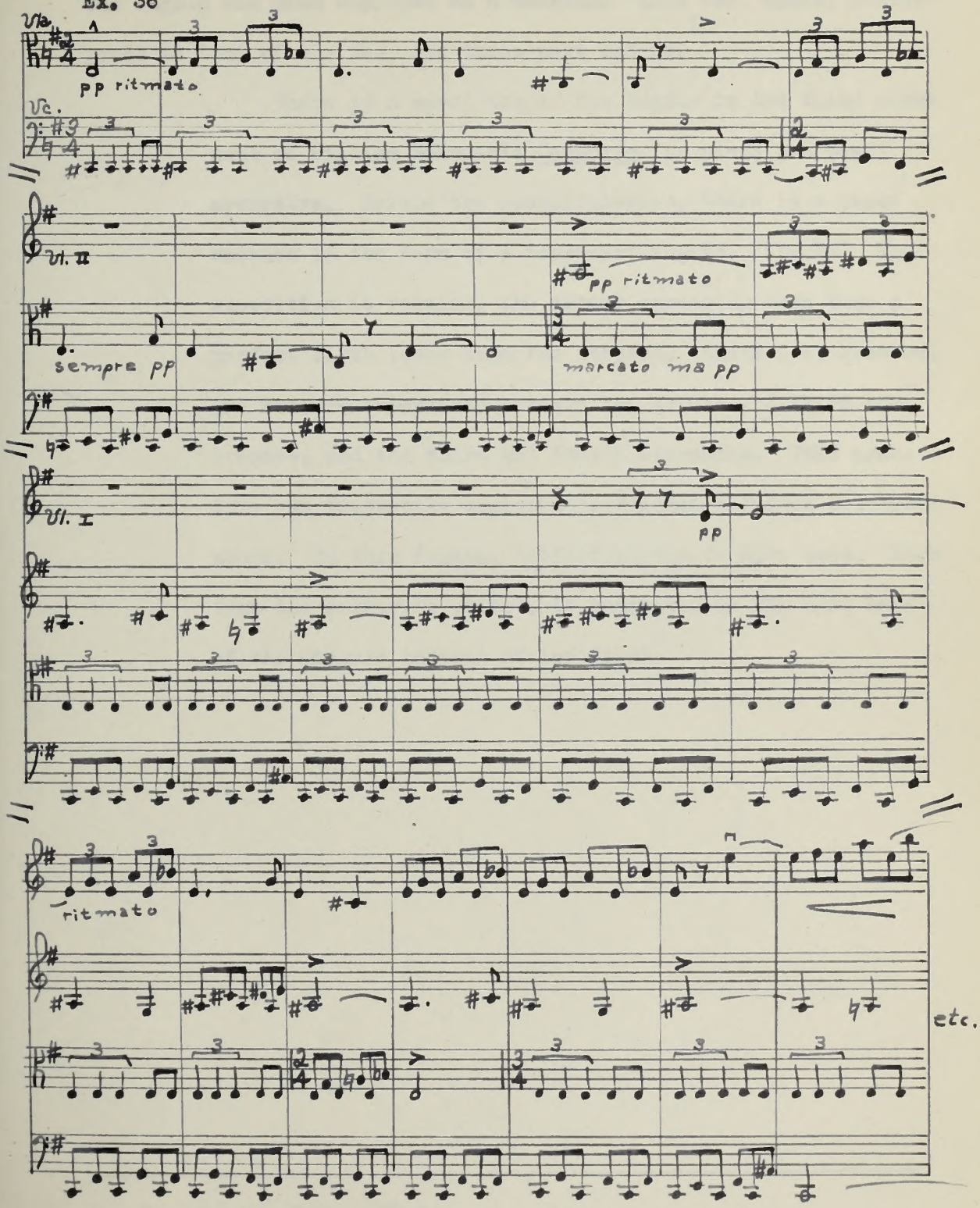
lation of the movement. The second violin introduces the fugato subject and is answered by the first violin a perfect fifth higher. After a four measure extension, the viola plays the subject again. Then, there is still another entry of the subject in the cello.

The "Finale" of Ernest Bloch's String Quartet is, like the rest of the work, very programmatic. Continuous changes in both mood and tempo take place at the beginning of the movement. There is a "Vivace," then an "Assai lento," a return to the "Vivace," a "Moderato misterioso" leading to an "Andante," and finally the fast, main part of the movement. A lament follows "in which the composer expresses his nostalgia for his distant Europe."[1] This is followed, in turn, by a vivace fugato passage, again marked "misterioso." (Ex. 36) The fugato leads to a climax in which the subject of the fugato is used fortissimo as the main melody in strong passages. The triplet and eighth note figure, played first by the cello and then by the viola in the fugato, reappears as a steady drumbeat. The movement closes softly. It should be noted that the feeling of strain and longing is preserved by the presentation of the answer at the unusual interval of the augmented fourth in the fugato.

---

1. Toronto Saturday Night, April 29, 1933.

Ex. 36


Vla.
pp ritmato
Vc.
Vl. II
pp ritmato
sempre pp
marcato ma pp
Vl. I
pp
ritmato
etc.

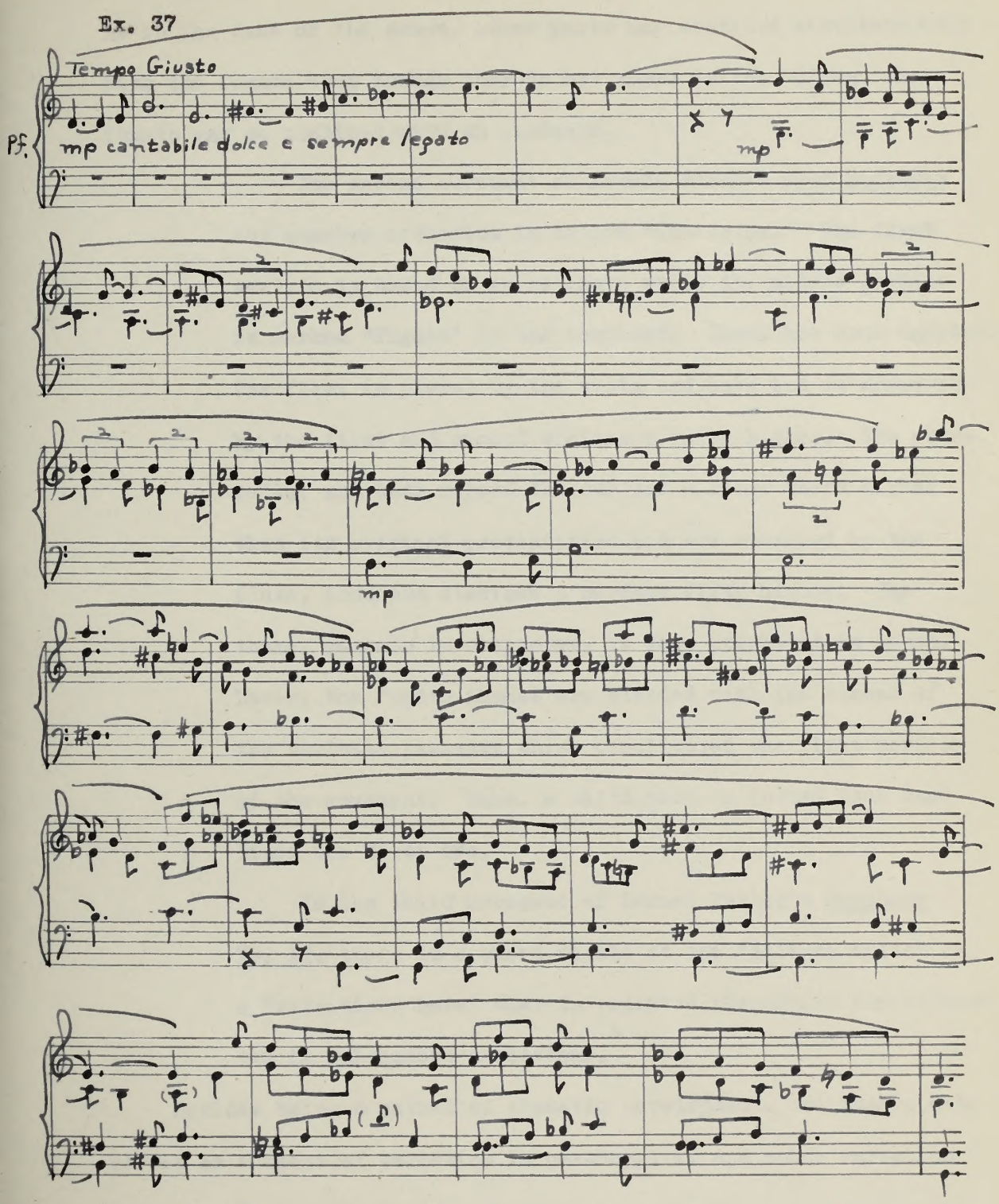
The fugato has been employed as a cadenza. This use, again, corresponds to that of the two- and three-part canons.[1]

There is a novel use of the fugato in the third movement of William Schuman's Concerto for piano and small orchestra. Before the recapitulation, there is a piano cadenza in the form of a four-part fugato. (Ex.37) The exposition is regular, the answer appearing each time a perfect fifth lower than the subject. There are, however, two measure extensions between the second and third entrances, and the third and fourth entrances. This procedure was frequently employed in Schuman's fugues described above. In this fugato, shifted rhythm is also used. Each time the answer is stated, it commences on the last half of the measure instead of the first.

---

1. Cf. Chapter I, pp. 61-2.

Ex. 37



As in the case of the canon, other parts may continue simultaneously with the fugato even though they do not share in it. Often, the fugato may be combined with an ostinato.

> The second movement of Ernest Bloch's Four Episodes for chamber orchestra is called "Obsession." The first section is based on an ostinato while the middle section is marked "Fugato" by the composer. There are four entries. The first is played by the viola and horn and is answered by the first and second violins a fifth higher. The piano, cello, and bass repeat the subject a minor third higher than its original presentation and are answered by the flute, oboe, and clarinet a perfect fifth higher. The theme, marcato in character, is then presented in canon. Later, the fugato themes are blended with the themes of the ostinato passages which constituted the first portion of the movement. Thus, a third part is formed that combines the first two.
>
> In the third movement of Samuel Barber's Symphony No. II, there is a short fugato at the "Allegro Molto" on a "relentless bass" that is repeated throughout the orchestra in subsequent variations.[1]

Besides being a method of thematic development, the fugato also serves as a means of variation in passacaglias and other variation forms.

---

1. Boston Symphony Orchestra Program Notes of March 4, 1944.

As in the case of the canon, other parts may continue simultaneously with the fugato even though they do not share in it. Often, the fugato may be combined with an ostinato.

The second movement of Arnold Bloch's Zwei Balladen for chamber orchestra is called "Obsession." The first section is based on an ostinato while the middle section is marked "Fugato" by the composer. There are four entries. The first is played by the viola and horn and is answered by the first and second violins a fifth higher. The piano, cello, and bass repeat the subject a minor third higher than its original presentation and are answered by the flute, oboe, and clarinet a perfect fifth higher. The theme, recast in character, is then presented in canon. Later, the fugato theme are blended with the themes of the ostinato passages which constitutes the first portion of the movement. Then, a third part is formed that combines the first two.

In the third movement of Samuel Barber's Symphony No. II, there is a short fugato at the "Allegro Molto" on a "relentless bass" that is repeated throughout the orchestra in unbalanced variations.[1]

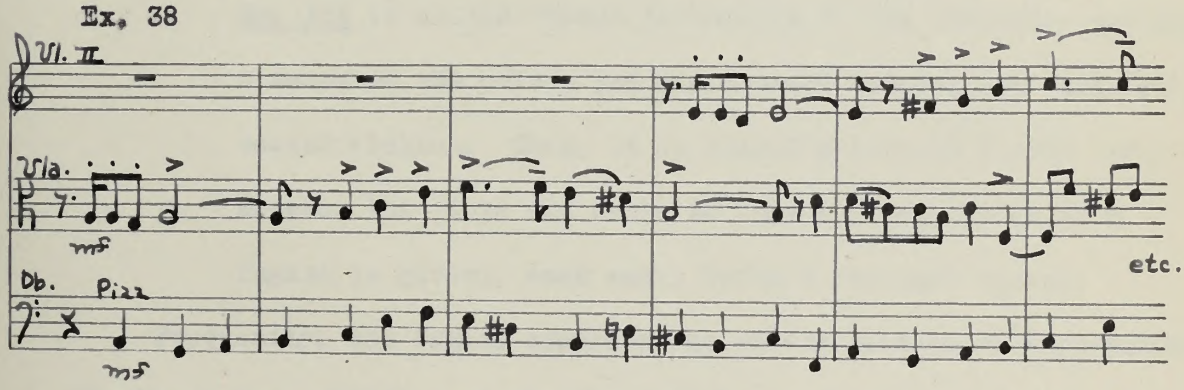
Besides being a method of thematic development, the fugato also serves as a means of variation in passacaglias and other variation forms.

---

1. Boston Symphony Orchestra Program Notes of March 5, 1943.

Walter Piston's Concerto for orchestra contains a fugato in the third variation of the passacaglia that forms the third movement. The fugato is in the strings while the double bass plays a version of the bass theme in ostinato fashion. Each time the figure is repeated, it begins on a different part of the measure. Above the ostinato, the viola presents the fugato subject and is answered by the second violin a perfect fifth higher. The first violin restates the subject and is answered, again in the dominant, by the cello. (Ex. 38) Thus, Piston combines fugato and ostinato in the variation of the passacaglia.

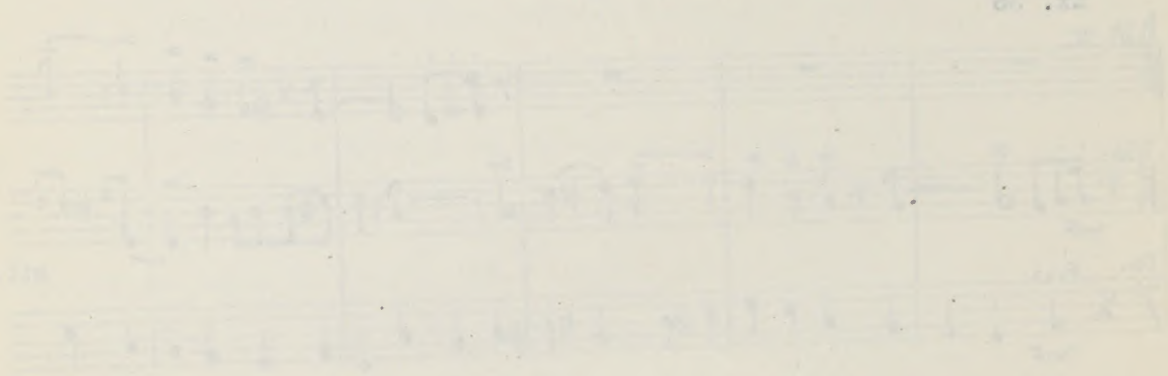
Ex. 38



In the middle of the third variation in Roy Harris' Three Variations on a Theme for string quartet, a four-part fugato is introduced. The subject is another version of the Theme and is presented by the cello, "forte marcato." The answer appears in the viola a perfect fourth higher. While the second violin restates the subject, a ninth higher than the viola, the viola presents a new line of dotted half notes in trills. The cello continues the

Walter Piston's Concerto for orchestra contains a fugato in the third variation of the passacaglia that forms the third movement. The fugato is in the strings while the double bass plays a version of the bass theme in pedanto fashion. Each time the figure is repeated, it begins on a different part of the measure. Above the ostinato, the violin presents the fugato subject and is answered by the second violin a perfect fifth higher. The first violin restates the subject and is answered, again in the dominant, by the cello. (Ex. 38) Thus, Piston combines fugato and ostinato in the variation of the passacaglia.

Ex. 38



In the middle of the third variation in Roy Harris' Three Variations on a Theme for string quartet, a four-part fugato is introduced. The subject is another version of the theme and is presented by the cello. "Forte sostenuto," the answer appears in the viola a perfect fourth higher. While the second violin restates the subject, a sixth higher than the viola, the viola presents a new line of dotted half notes in triplets. The cello continues the

countersubject it had under the previous answer by the viola. There was an extension of one measure before this entry and there is now a two measure extension after it. The last statement of the subject, two octaves higher than originally presented by the cello, occurs in the first violin. At the same time, the second violin plays a new line in eighth notes; the viola resumes its trills; and the cello continues the same figure of the countersubject. After a short contrapuntal episode, the more homophonic variations rise to a sonorous fortississimo close.

The third movement of William Schuman's String Quartet No. III is called "Rondo Variations." One variation contains a canon at the unison and one measure between the first and second violins. Then, it is played a perfect fourth lower between the viola and cello so that the impression of a fugato is given; each entry being a two-part canon.

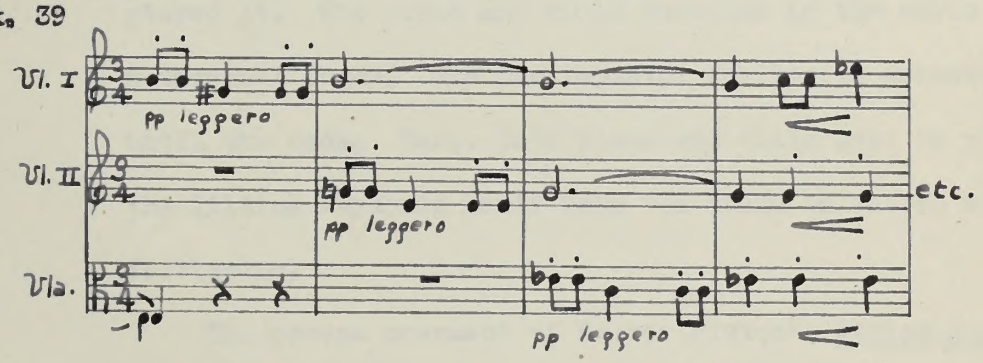
Frequently, the fugato comprises an entire section of a movement. The beginning, middle part or development, or the last portion of the movement may be built from one fugato.

The first movement, "Boyhood at Bethel," of Douglas Moore's Pageant of P.T. Barnum starts with a three-part fugato. The subject is played by the first violin and answered by the viola a perfect fourth lower. There is an extension and then the theme is presented once more by the cello.

The Essay for orchestra by Samuel Barber begins with

an "Andante sostenuto" as its first part. Before the change to the second part, there is a stretto in the brass and a repetition of the first theme. The first theme of the middle section, an "Allegro molto," is treated imitatively in the strings and then by the woodwinds later joined by the piano. (Ex. 39) A chromatic countersubject is added to it while the themes of the preceding Andante occur in fragments in the accompaniment. The whole middle section is based on this theme, always treated imitatively so that the second part of the work is fugal in character.

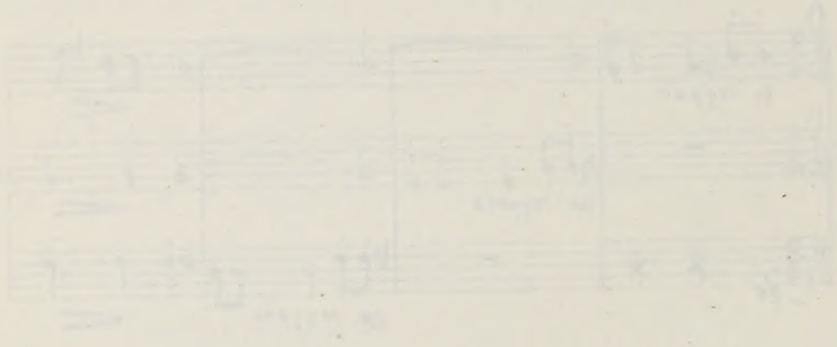
Ex. 39



In the second movement of Henry Cowell's Ensemble, there is a four-part fugato. The movement starts with a spiccato scherzo, prestissimo and pianissimo, which is followed by a trio. The trio ends with a fortississimo chord. A fugato on a variant of the scherzo melody resumes the scherzo feeling. The subject of the fugato is first stated by the cello, is answered a diminished octave higher by the viola, and is restated an augmented sixth higher than the viola by the first violin. It is an-

an "Andante sostenuto" as its first part. Before the change to the second part, there is a stretto in the upper and a repetition of the first theme. The first theme of the middle section, an "Allegro molto," is treated imitatively in the strings and then by the woodwinds later joined by the horns (Ex. 20). A dramatic counterpoint is added to it while the theme of the preceding Andante occurs in fragments in the accompaniment. The whole middle section is based on this theme, always treated imitatively so that the second part of the work is fugal in character.

Ex. 20



In the second movement of Mary Howell's Quartette, there is a four-part fugato. The movement starts with a spiccato ostinato, pizzicatos and glissandos, which is followed by a trio. The trio ends with a fortissimo chord. A fugato on a variant of the ostinato motif resumes the serious feeling. The subject of the fugato is first stated by the cello, is answered a diminished octave higher by the viola, and is restated an augmented sixth higher than the viola by the first violin. It is an-

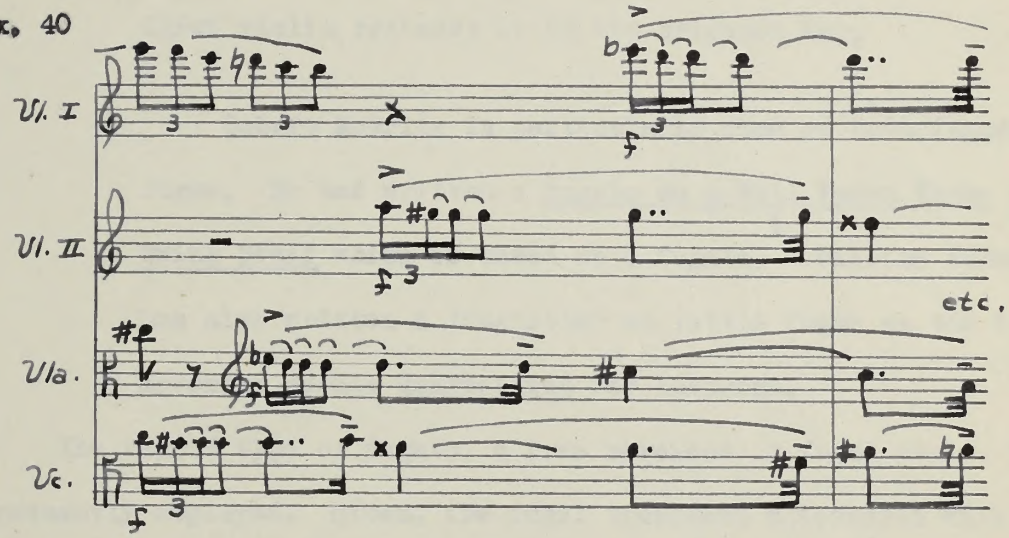
swered again by the second violin a diminished sixth higher than the first violin. Although the interval between the entries is irregular, the distance between each statement is always five measures long.

In Paul Creston's Suite for viola and piano, the fourth movement is entitled "Tarentella." In the last part of the movement, the main theme reappears in the viola accompanied by the left hand of the piano in a simple line of single notes. As the viola continues, the right hand of the piano enters with the main theme a third higher than the viola played it. The piano and viola continue in the style of a two-part fugue. The contrapuntal feeling is preserved until the coda. Here, both piano and viola join in playing the lilting rhythmic motif from the theme in thirds and fortissimo.

The second movement of Walter Piston's String Quartet No. I begins with an "Adagio" with all the instruments muted. The middle section, marked "Moderato" and without mutes, is a fugato or the complete exposition of a fugue. The subject, which has the same rhythmic scheme as the theme of the first part, is presented by the viola and answered an augmented fourth higher by the second violin. There is an extension of one measure before the restatement of the subject by the first violin. This, in turn, is answered by the cello, still at the augmented fourth. The exposition is strict throughout, maintaining a regular countersubject. When all four voices have entered,

there is a stretto on the theme with four entries in one measure (the original entrances were three measures apart). The answer is at a diminished fifth, the enharmonic change of the augmented fourth previously used. (Ex. 40)

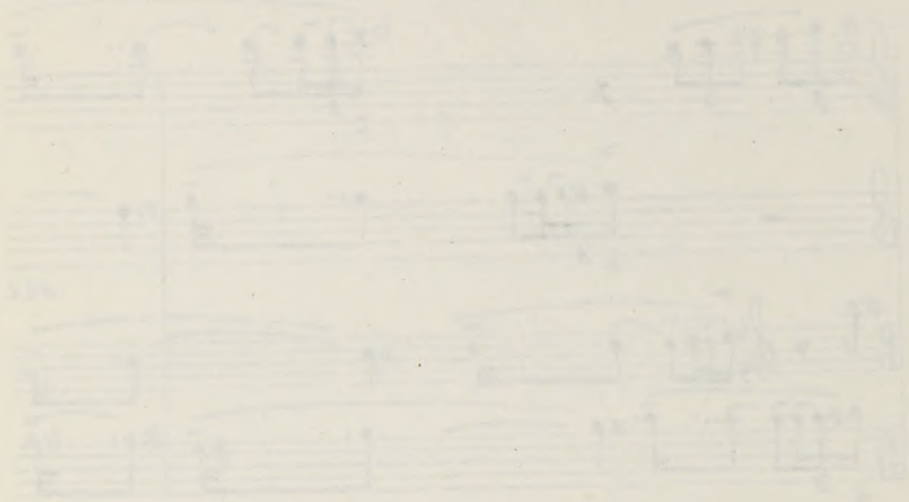
Ex. 40



Piston is fond of the canonic fugato, an example of which appears in his Concertino for piano and chamber orchestra. The first part, an Allegro, presents the principal theme in the piano. The second part, another Allegro but in six-eight time, is scherzo-like and consists of a fugato by the woodwinds. The bassoon states the subject and is answered a perfect fifth higher by the clarinet. The oboe plays the subject still another perfect fifth higher and the flute completes the exposition by presenting the subject at its original pitch. A slow movement forms the next section of the work and is followed by a recapitulation of the first part. In the recapitulation of the second part, the fugato occurs again but it now has as its sub-

there is a stretto on the theme with four entries in one measure (the original entrances were sixty measures apart). The answer is at a diminished fifth, the subsemitonic change of the augmented fourth previously used. (Ex. 40)

Ex. 40



Piston is fond of the canonic fugato, an example of which appears in his Concertino for piano and chamber orchestra. The first part, and allegro, presents the principal theme in the piano. The second part, another Allegro but in six-eight time, is scherzo-like and consists of a fugato by the woodwinds. The bassoon starts the subject and is answered a perfect fifth higher by the clarinet. The oboe plays the subject with another perfect fifth higher and the flute completes the exposition by presenting the subject at its original pitch. A slow movement forms the next section of the work and is followed by a recapitulation of the first part. In the recapitulation of the second part, the fugato occurs again but it has been in sub-

ject a variant of the first one. The scheme is the same, however. The viola presents the new subject; the first violin answers it a perfect fifth higher; the second violin repeats it still another perfect fifth higher; and the first violin restates it in its original key.

Robert McBride is particularly fond of both fugato and fugue. He has written a Fugato on a Well Known Theme and Swing Stuff which is based on a fugato.[1] William Schuman has also written a "Fughetta" or little fugue as the fourth movement of his Quartettino for bassoons.

The second type of fugato, a free movement in fugal style, is frequently employed. Often, the fugal treatment alternates with homophonic passages. The composer may construct the movement upon a series of fugati connected by either contrapuntal or homophonic episodes.

Walter Piston is a prolific user of the fugato. The entire last movement of his Sinfonietta is fugal. Fragments of melodies enter continually giving a fugal impression, although there is no strict exposition and the entering melodies are not always the same. The whole is,

---

1. In Oscar Thompson's International Cyclopedia, a composition entitled Fugato for twenty-five instruments (1935) is listed under the works of McBride. In the questionnaire answered by the composer, however, he states that he has written no work with this title and refers to Swing Stuff instead.

just a variant of the first one. The scene is the same, however. The violin presents the new subject; the first violin answers it a perfect fifth higher; the second violin repeats it still another perfect fifth higher; and the first violin restates it in its original key.

Robert Murrie is particularly fond of both fugato and fugue. He has written a Fugato on a Jaly Kenny theme and Spring Study which is based on a fugato. William Schuman has also written a "Toccata" or little fugue as the fourth movement of his Symphony for Strings.

The second type of fugato, a free movement in fugal style, is frequently employed. Often, the fugal treatment alternates with homophonic passages. The composer may construct the movement upon a series of fugatti connected by either contrapuntal or homophonic episodes.

Walter Piston is a prolific user of the fugato. The entire last movement of his Sinfonietta is fugal. Fragments of melodies enter continually giving a fugal impression, although there is no strict exposition and the entering melodies are not always the same. The whole is

---

In Oscar Thompson's International Cyclopedia, a compilation entitled Music for twenty-five instruments (1958) is listed under the works of Murrie. In the discussions measured by the compiler, however, it states that he has written no work with this title and refers to Spring Study instead.

however, very contrapuntal. The last section, "un poco piu allegro," has a melody stated by the viola alone as at the beginning of a fugue. The second violin enters with a new melody and the first violin later introduces a third melody. Finally, the cello and double bass present the first melody again. Fugato style is maintained throughout this passage. All three melodies are related, especially in rhythm. Free four-part counterpoint continues with the woodwind and horns accenting and outlining a melody against them. There is a forte conclusion with the return of the motif from the beginning of the movement.

In No. 6, "Devastation," of Virgil Thomson's The Plow That Broke the Plains, there is a four-part fugato based on the second theme. The subject is stated by the first horn and second violin and is answered a perfect fourth higher by the oboe and first violin. Then, it is restated by the cello and bassoon and answered again a perfect fourth higher by the viola and second horn. A pair of canonic entries, which are answered by another pair a perfect fourth higher, follow and give a stretto effect. Later, there is another fugato on a variant of the second theme. The subject is stated by the second trumpet, answered by the second trombone a major seventh below, and restated by the first trombone. An imitative style is retained throughout the movement. In No. 2, "Mac's Dance," of the suite from the ballet Filling Station, Thomson uses a four-part fugato with

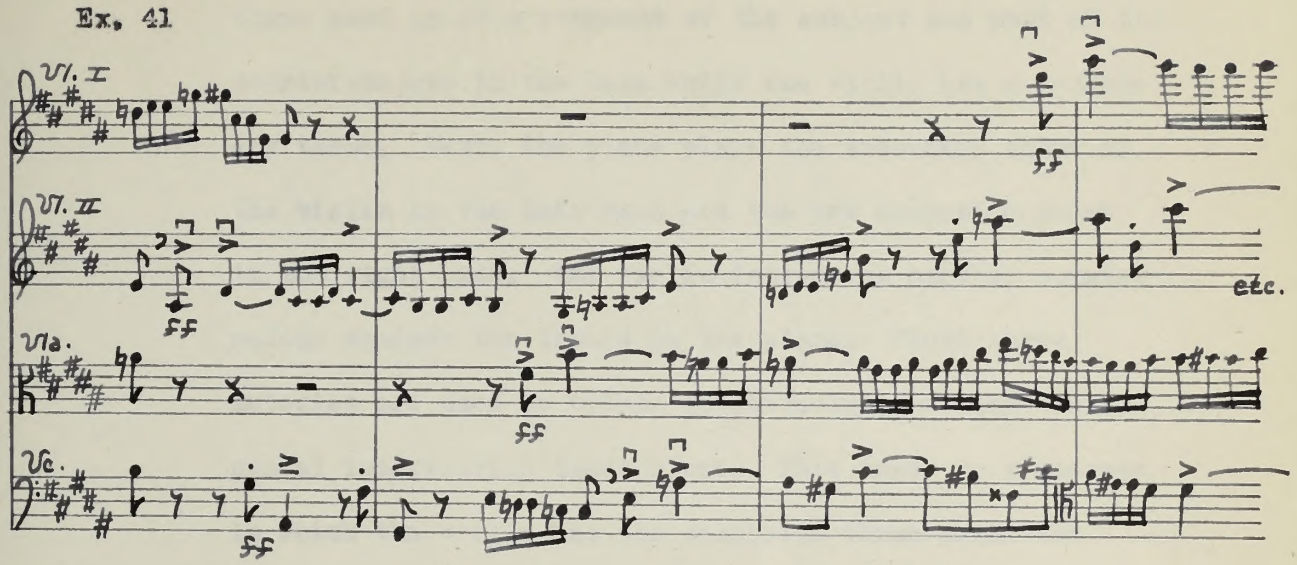
regular entries (subject, answer a perfect fifth higher, subject, and answer again) at the very beginning. Later, there is another fugato with three entries (subject, answer a perfect fifth higher, and another statement of the answer). Still later, another passage occurs with the two entries in stretto since they are now nearer together and at a major third from one another. This recurs again, also at a major third. The material of the entire movement is based on the first fugato.

The third movement of Harris' Piano Sonata, a Scherzo, begins like a two-part fugue. The subject is presented alone and answered a perfect fifth lower with the first voice taking a countersubject. The second voice continues with the countersubject underneath a free part, and, then, the two voices proceed in contrapuntal interweaving. After a short transition, the whole first fugal section is repeated exactly. New parts succeed the fugal section. There are, however, canonic entries of the motifs in the working out of the material. The fugal section reappears, this time running into three and four voices. After another transition, there is a "Presto alla cadenza" and the movement concludes with a coda marked "Maestoso, con bravura."

The first movement of Roger Sessions' Symphony in E minor opens with a trumpet solo. Then, the third horn states the theme which is answered a perfect fourth higher by the first horn. The fugal passages which follow are in

a free style with much contrapuntal interweaving. The main theme itself is a fugato. In the recapitulation, it is stated as a complete exposition. The first horn presents the subject and is answered a perfect fifth higher by the trombone. It is restated by the first oboe and first clarinet and is answered again in the dominant by the tuba. Sessions very often writes in fugal style. The first movement of his String Quartet in E minor rises quickly from a soft and tranquil theme to a fortissimo theme presented in fugato style. The subject is stated by the viola. Another melody enters a fifth lower in the cello followed by the subject, a tenth higher than its original appearance, in the second violin. This, in turn, is answered by the first violin a seventh higher than the second violin. After a short development, the soft first theme reappears and gradually rises again to an appassionata fortissimo melody. Now, the fugato reappears in slightly altered form: the subject is stated by the second violin; the new melody enters again in the cello; the subject returns in the viola a sixth higher than its first entrance and appears next in the first violin a sixth higher than the viola. (Ex. 41) The movement of the individual lines after the initial entry is free, but highly contrapuntal.

Ex. 41



In the third movement of his Sonata for violin and piano, Walter Piston has used fugal treatment. The movement starts with an arpeggiated piano accompaniment under a broad forte theme in the violin. The piano takes the first theme in the left hand; the right hand plays a sixteenth note figure; and the violin has a countertheme. After a development, the second theme appears in the violin, "dolce," while the piano plays a staccato and pianissimo theme under it. There is a gradual buildup between the violin and piano and a transition until the first theme returns a perfect fifth higher than at the beginning. After this, a little fugue ensues. The piano plays a lively soft theme and is answered by the violin a perfect fifth higher. Under the violin, the piano plays a countersubject. As the piano restates the subject in its original key, but an octave lower, the violin presents the countersubject. Then, the piano introduces a

theme made up of a fragment of the subject and part of the countersubject in the bass while the violin has a secondary theme. Next, the piano plays the secondary theme of the violin in the left hand and the new composite theme in the right hand. The violin introduces another countermelody against the themes in the piano. These three melodies are used in triple counterpoint and much contrapuntal interweaving takes place. This leads to a passage in which the violin has the composite theme while the right hand of the piano plays the new countermelody and the left hand restates the very first theme of the whole movement. There is a recapitulation of both the first and second themes and, finally, an Allegro coda.

CHAPTER III

GROUND BASS AND OSTINATO

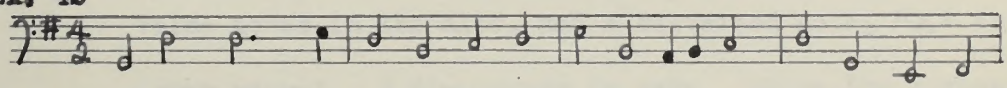
> Ground bass: "A short melodic phrase (normally from four to eight measures) which is repeated over and over again as a bass line, with varying superstructures (melodies, harmonies) added each time in the upper parts."[1]

> Ostinato: "A clearly defined melodic phrase which is repeated persistently, usually in immediate succession, throughout a composition or a section thereof."[2]

In the works of contemporary American composers six distinct types of ostinato are clearly discernible. The first corresponds to the "basso ostinato" or ground bass of the old masters. The ground bass has had a moderate amount of popularity among composers of today such as Leo Sowerby, Samuel Barber, Bernard Rogers, and Paul Creston.

Leo Sowerby has employed the ground bass in the "Chorale" of his Suite for organ. The bass theme is presented alone in the pedal at the beginning. (Ex. 42)

Ex. 42



This four measure melody is repeated seventeen times in all. After its initial presentation alone, the melody is played twice with four-part contrapuntal harmony above it

---

1. Apel, Willi. Harvard Dictionary of Music, p. 311.

2. Ibid, pp. 546-7.

CHAPTER III

GROUND BASS AND OSTINATO

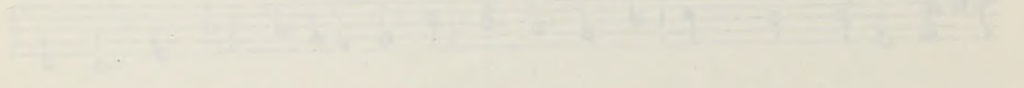
Ground bass: "A short melodic phrase (normally four to eight measures) which is repeated over and over again as a bass line, with varying superstructures (melodies, harmonies) added each time in the upper parts."[1]

Ostinato: "A vigorously defined melodic phrase which is repeated persistently, usually in immediate succession, throughout a composition or a section thereof."[2]

In the works of contemporary American composers six distinct types of ostinato are clearly discernible. The first corresponds to the "passo ostinato" or ground bass of the old masters. The ground bass has had a moderate amount of popularity among composers of today such as Leo Sowerby, Daniel Gregory, Bernard Rogers, and Paul Creston.

Leo Sowerby has employed the ground bass in the "Chorale" of his Suite for organ. The bass theme is presented alone in the pedal at the beginning. (Ex. 42)

Ex. 42



This four measure melody is repeated seventeen times in all. After its initial presentation alone, the melody is played twice with four-part contrapuntal harmony above it

---

1. Apel, Willi. Harvard Dictionary of Music, p. 311.

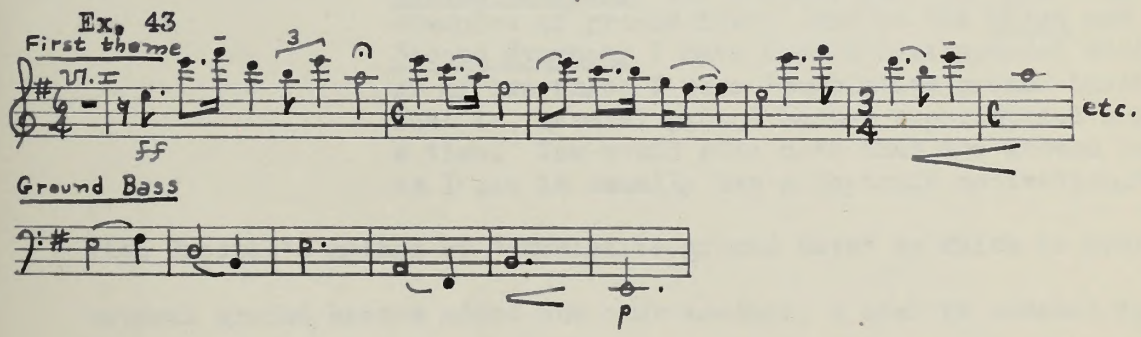
2. Ibid. pp. 312-3.

in simple lines of half notes and quarter notes. On the next repetition, five-part harmony is used. Six-part harmony appears over the bass theme next and a fortissimo is reached. This is succeeded by soft two-part counterpoint above the bass. The motion of quarter notes and half notes is still maintained. The next repetition resembles the last but with three-part counterpoint above the theme. The same scheme is retained in the next presentation but an inner line of thirds in half notes is added. Above the bass, a pianissimo solo melody appears in the soprano with chords moving in contrapuntal lines in the lower manual. The next repetition is the same as the last but the lower manual adds a quarter note figure. The following repetition, the eleventh, combines with the bass theme a soprano melody, an inner line of chords, and an alto melody in the lower manual. The chordal line, the two main melodies, and the bass continue in the twelfth repetition. For the next two repetitions, the same elements are preserved and a fortissimo is reached. At the fifteenth appearance of the ground bass, thirds in quarter notes are placed in the soprano, a melody in larger value notes in the alto, and a sustained note, "G," in the lower manual. A diminuendo is made. Above the sixteenth presentation of the bass, there is a melody in the soprano and chords and a secondary line in the lower manual. In its last repetition, the seventeenth, the bass is slightly altered. There is a sustained chord in the lower manual with

a descending line above it. This is the only time that the bass is not repeated exactly as given at the beginning. A variant of the bass, in the pedal, leads to the "Fugue" which forms the second half of the first movement.

The ground bass appears in Samuel Barber's Symphony in One Movement. After an exposition that presents three themes, there is a brief development followed by a recapitulation. The recapitulation, however, is unique in its construction. The first theme returns in diminution as the basis of a Scherzo section; the second theme is restated in augmentation to form the basis of an Andante section; and the third theme recurs above a ground bass built upon the first theme. (Ex. 43) The bass is repeated eleven times with the third theme over it. This forms the last part of the recapitulation and leads to a fortissimo coda.

Ex. 43

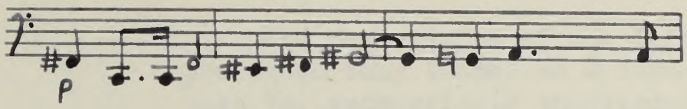


"In The Passion I have used ground bass to convey the solemn processional feeling in the 'Mount of Olives' episode," writes Bernard Rogers.[1] (Ex. 44) On its third presentation,

---

1. Quoted from the questionnaire answered by the composer.

Ex. 44



the last note of the ground bass changes to "D flat." The fourth time, the bass melody is transposed starting on "E flat." In the fifth presentation, the ground bass appears on "G sharp," altered and in seven-four time. It is freely extended. Above all this, the full chorus half sings and half chants in brief, simple canonic imitation. There is a gradual crescendo up to the change to seven-four time which ushers in a climax.

The ground bass is a favorite device of Paul Creston. The composer himself enumerates several instances of his use of ground bass:

> "In my Concerto for Saxophone and Orchestra, Chant of 1942, Concertino for Marimba and Orchestra, Second Symphony, and others, you will find numerous examples of ground bass. And in the Chant and Second Symphony I have used a contrapuntal device of my own which I name 'cumulative ground bass'; that is, several ground basses superimposed one at a time. You would also note that the ground bass as I use it usually has a rhythmic motivation."[1]

With Creston's method of "cumulative ground bass" by which he presents several ground basses added one over another, a peak is reached in the handling of this polyphonic form in the American music of today.

Creston's own analysis of his Second Symphony further

---

1. Quoted from a letter to the author from the composer.

Ex. 15

the last note of the ground does change to "G flat." The fourth time, the base melody is transposed starting on "E flat." In the fifth presentation, the ground base appears on "G sharp," altered and in seven-four time. It is freely extended. Above all this, the full chorus half sings and half chants in brief, single staccato imitation. There is a gradual crescendo up to the change to seven-four time which ushers in a climax.

The ground base is a favorite device of Paul Creston. The composer himself enumerates several instances of his use of ground bass:

> "In my Concerto for Xylophone and Orchestra, Opus 42 of 1952, I employed the passacaglia and chaconne, ancient baroque forms, and chose, not only a fixed numerous repetitions of ground bass. And in the Chant and Scherzo Symphony I have used a contrapuntal device of my own which I name 'cumulative ground bass': that is, several ground basses superimposed one at a time. You would also note that the ground bass as I use it usually has a rhythmic motivation."[1]

With Creston's method of "cumulative ground bass" by which he presents several ground basses added one over another, a peak is reached in the burlesque of this polyphonic form in the American music of today.

Creston's own analysis of his Second Symphony further

---

1. Quoted from a letter to the author from the composer.

illustrates the way in which he manipulates the ground bass:

> "In the opening of the Introduction are presented four themes as a cumulative ground bass, that is, successively superimposed. Theme 1, played by 'cellos, and Theme 2, played by violas, are the main basis of the entire symphony. Whatever new thematic material emerges is either a ramification or a development of these two themes.
>
> "The Song is largely built on a variation of Theme 1, tender and simple in character, presented first by the flute and then by the horn. After a minor climax, the inversion of Theme 1 is presented by the violins and is followed by Theme 2, with the mood gradually increasing in intensity. A short, agitated episode leads to the varied Theme 1 with the whole orchestra participating and played with great breadth and majesty. The movement closes quietly with the original flute theme, this time played by the oboe, slightly varied rhythmically but equally tender and simple in feeling.
>
> "The Interlude opens with a completely transformed Theme 1, quite aggressive and defiant, leading to a rather quiet section, but soon returning to the aggressive character. This last merges into the Dance without pause, which after a rhythmic introduction begins with another variation of Theme 1 (muted trumpet). Each appearance of this variation of Theme 1 alters further the rhythm and contour of the melody. As the excitement mounts, Theme 2 soars above the ever-recurrent rhythmic pulses, developing to a climax and into the next section of the Dance. In the second section, based on a variation of Theme 1 inverted, the rhythmic pattern has changed and there is a greater sense of driving forward. This theme variant goes through several metamorphoses as the section goes to the major climax and then subsides to an altered version of the original ground bass. Above three concurrent rhythms which were presented separately earlier in the Dance, the flute theme of the Song (now played by the violin), becoming more and more intense, brings the composition to a close."[1]

The use of a repeated melody, not necessarily confined to the bass, constitutes the second type of ostinato. Often, a composer builds by

---

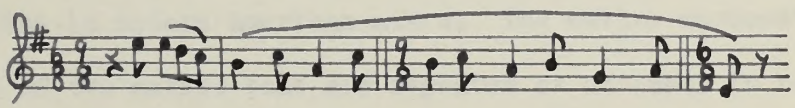
1. Boston Symphony Orchestra Program Notes of March 24, 1945.

repetition an entire movement out of the initial melody.

In his Suite for organ, Leo Sowerby employs ostinato treatment in the "Fugue" which is the last half of the first movement. The entire development section of the Fugue consists of repetitions of the subject in different voices and at different pitches. Short extensions are occasionally interspersed between the repetitions of the subject but do not alter the ostinato effect in any way. The other parts weave around the voice which contains the subject and expound on the material of the exposition.

The second movement of Ernest Bloch's Four Episodes for chamber orchestra is appropriately entitled "Obsession." The whole first section consists of repetitions of one melody. This appears first in the piano and then in all the various instruments both separately and in tutti passages. (Ex. 45) There is also a pizzicato repeated figure in the strings which is derived from and outlines the basic theme.

Ex. 45



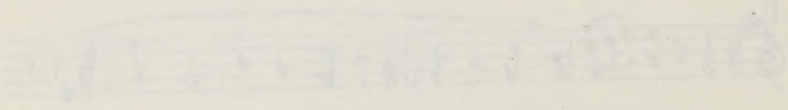
A new section is marked "Fugato," but since the fugato itself contains repetitions of a theme, the ostinato idea is continued. The first part then returns and combines the original ostinato melody with the theme of the fugato. Thus, the third part of the movement contains the chief elements of the first two.

repetition an entire movement out of the initial melody.

In his Suite for orgue, Leo Sowerby employs variando treatment in the "Fugue" which is the last half of the first movement. The entire development section of the fugue consists of repetition of the subject in different voices and at different pitches. Short extensions are occasionally interspersed between the repetitions of the subject but do not alter the variando effect in any way. The other parts were stronger the voice which precedes the subject and appears on the material of the exposition.

The second movement of Ernest Bloch's Four Sketches for chamber orchestra is appropriately entitled "Obsession." The whole first section consists of repetitions of one melody. This appears first in the piano and then in all the various instruments both separately and in small passages. (Ex. 45) There is also a plainchant repeated figure in the strings which is derived from and outlines the basic theme.

Ex. 45



A new section is marked "Tempo," but plays the figure itself contains repetitions of a theme. The variando idea is continued. The first part then returns and combines the original ostinato melody with the theme of the tempo. Thus, the third part of the movement contains the united elements of the first two.

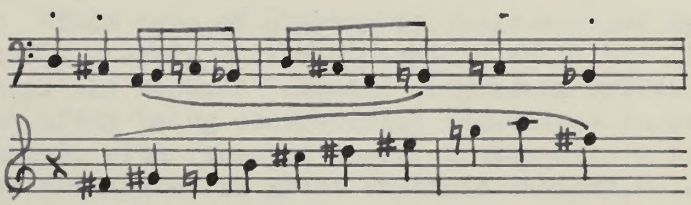
A whole movement will frequently be based upon two ostinati. The two melodies are heard separately and together. As the movement progresses, they may be altered and presented alone, or together, in many different forms.

At the beginning of the second movement in William Schuman's Concerto for piano and small orchestra, a short two measure theme is stated by the solo piano. It is repeated by the flute and first violin while the piano has syncopated chords. Throughout the movement the theme recurs in some form or another. In the middle section, it returns in four-four time instead of its original five-two time and is played by the solo piano. A new melody winds about it in eighth notes. At the end of the movement, it returns again in the horn and is imitated once more by the bass clarinet. It is in the third and last movement, however, that Schuman utilizes the ostinato in such a way as to make this one of the most fascinating examples of this device in modern American music. The entire movement grows out of two motifs that are repeated as ostinati in both original and derivative forms throughout the movement. (Ex. 46)

Ex. 46

Ostinato A

Ostinato B



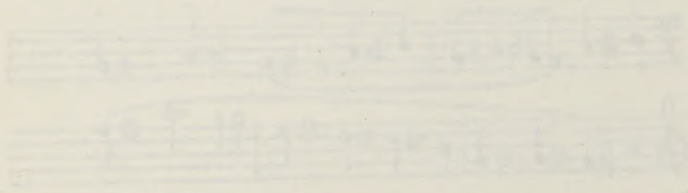
Ostinato A is presented alone by the left hand of the piano to start the movement. The right hand joins in the third

A whole movement will frequently be based upon two motives. The two melodies are heard separately and together. As the movement progresses, they may be altered and presented alone, or together, in many different forms.

At the beginning of the second movement in William Schuman's Concerto for piano and small orchestra, a short two-measure theme is stated by the solo piano. It is repeated by the flute and first violin while the piano has syncopated chords. Throughout the movement the theme returns in some form or another. In the middle section, it returns in four-four time instead of its original five-two time and is played by the solo piano. A new melody winds about it in eighth notes. At the end of the movement, it returns again in the horn and is imitated once more by the open clarinet. It is in the third and last movement, however, that Schuman utilizes the material in such a way as to make this one of the most fascinating examples of this device in modern American music. The entire movement grows out of two motifs that are presented as ostinati in both original and derivative forms throughout the movement. (Ex. 49)

Ex. 49

Ostinato A

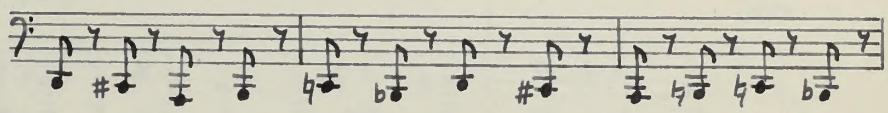


Ostinato B

Ostinato A is presented alone by the left hand of the piano to start the movement. The right hand joins in the twelfth

measure with Ostinato B above Ostinato A. The character of the movement is that of "boogie-woogie."[1] Ostinato B is next repeated without Ostinato A. After this, there is a quarter note version of A in the pizzicato strings and trombone combined with an eighth note version of B in the solo piano in octaves. B appears in the solo piano now in a triplet form. The solo piano next presents a new form of A (Ex. 47) in the left hand with a version of B above it in the right hand.

Ex. 47



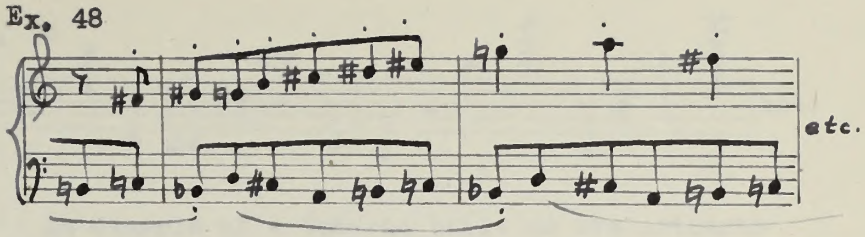
After an orchestral interlude of a contrasting nature marked "cantabile dolce," the solo piano returns on a version of A with pizzicato basses accompanying it. The piano then has a staccato triplet figure again. There is a buildup to the piano cadenza which starts as a four-part fugato.[2] At the end of the cadenza, A returns, altered rhythmically, with B above it in the right hand in eighth notes. (Ex. 48) This

---

1. Boogie-woogie: "This type of playing is characterized by an ostinato bass figure, usually sharply rhythmic, against which the right hand rhapsodizes freely, the sections usually comprising twelve measures and the treatment often being contrapuntal (sometimes in only two widely-spaced parts), with repeated tones, broken-octave tremolos, and short figures reiterated in great rhythmic variety." Apel, Willi. Harvard Dictionary of Music, p. 378.

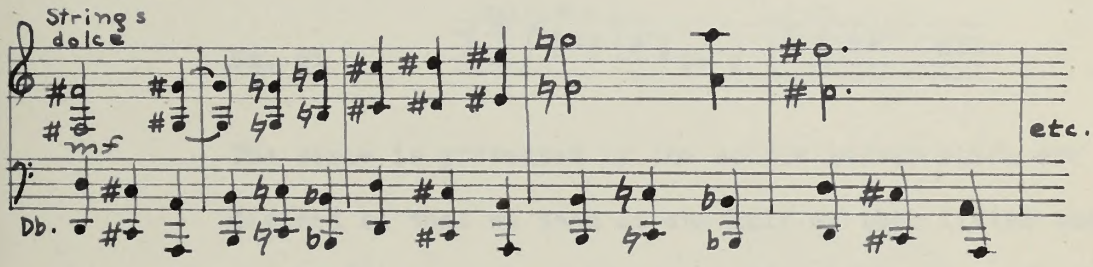
2. Cf. Chapter II, Ex. 37, pp. 129-30.

Ex. 48



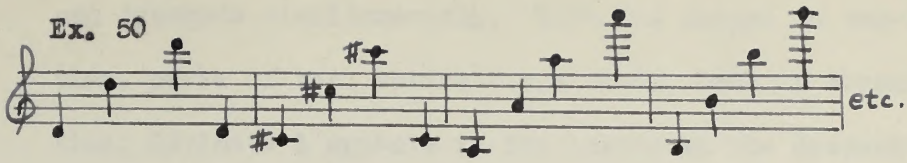
lasts for the rest of the cadenza. Then, the double bass enters with a new form of A in quarter notes below a singing version of B in the strings. (Ex. 49)

Ex. 49



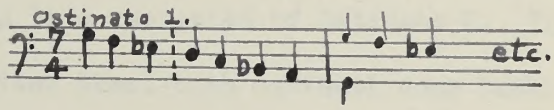
At the same time, the solo piano plays a passage which contains another ostinato figure repeated over and over. Then, the hands of the piano are reversed so that the passage is seen to be written in double counterpoint. The double basses continue the version of A shown in Ex. 49 for thirty-four measures. As the movement advances toward its climax, the horns play the first six notes of A in augmented version, one dotted half note to a measure and forte. The full orchestra next outlines the ostinato in short chords, one in a measure, against a virtuoso sextulet figure in the piano. There is a pedal point on a perfect fifth ("D" and "A"). In the fortississimo grandioso ending, the violins play Ostinato A in still one more extended version bringing the movement to a close. (Ex. 50)

Ex. 50



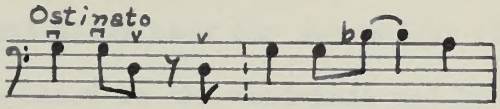
An example of a Scherzo built on two ostinato figures is found in the third movement of Randall Thompson's Symphony No. II. The movement begins with the descending melodic form of the G minor scale. (Ex. 51)

Ex. 51



The scale is presented by the double basses which are divided so that as soon as one half of them finish the motif, the others begin again. The melody which is added above also serves as a second ostinato figure. (Ex. 52)

Ex. 52



The first section of the movement is based on these two ostinati and closes with ascending scale passages, a version of Ostinato 1 in eighth notes, in the first violins. The next section, in two-two time, abandons both ostinati but introduces new repeated figures. The ascending scale passages lead to a return of the first section in seven-four time. The whole Scherzo alternates back and forth between the seven-four and two-two times. After Ostinato 2 appears in the horns and is treated imitatively and transposed, Ostinato 1 returns in the strings as the D minor scale in its pure or antique form. It both ascends

and descends simultaneously. With the change to two-two time, parts of both ostinati are used. Back in seven-four time, Ostinato 1 appears in the basses as the descending form of the D minor scale while Ostinato 2 is heard in the bassoon. The two-two section introduces ascending scales in septulets that overlap one another. In the trio, a "Capriccioso," six-eight time alternates with nine-eight yime and there is a variation of Ostinato 2. In the return to the seven-four time, both ostinati come back, the first as the descending form of the C minor scale. There is a forte presentation of Ostinato 2. Ostinato 1 recurs in ascending eighth note scales in the woodwinds. Two-two time now alternates with three-four time until long scales in the clarinet usher back the seven-four time. Here, Ostinato 2 is heard in the woodwinds and brasses while Ostinato 1 both ascends and descends in the strings. There is another two-two section and, then, a seven-four section with both ostinati. The movement ends with a tutti passage on the descending scale in nine-eight time. The fourth movement of the same work begins with an "Andante Moderato." This is again based on Ostinato 1 which appears as the descending scale of E major. The presentations also overlap as in the preceding movement. In the following "Allegro," the ostinato does not occur until the very end of the symphony where the descending form of the E minor melodic scale is used.

The most common species of ostinato in modern American music is a short figure repeated either in the bass, an upper voice, or both. Examples of this third type are numerous. Often, the ostinato will appear below a canon or fugato.

> In many of Ernest Bloch's works, for example, there are short sections, about ten measures long, played over the repetition of a brief figure in the bass. In the second movement of his Suite for viola and orchestra, to cite an instance of this, a seven measure canon is placed above an accompanying ostinato figure.[1]
>
> In Vitebsk, a Trio for piano, violin, and cello, Aaron Copland employs a four note repeated figure in the left hand of the piano to accompany a canon between the violin and cello. When the canon (transposed a half step lower) is repeated, the ostinato also returns underneath it.[2]
>
> The third movement of Walter Piston's Concerto for orchestra, a passacaglia, contains as its third variation an ostinato in the pizzicato basses underneath a four-part fugato in the remainder of the strings.[3] The ostinato figure fits into the second main classification discussed above as it is three and three-quarters measures long and is another version of the passacaglia theme. Each time it

---

1. Cf. Chapter I, Ex. 6, pp. 55-6.

2. Cf. Chapter I, Ex. 8, p. 57.

3. Cf. Chapter II, Ex. 38, p. 132.

The most common species of ostinato in modern American music is a short figure repeated either in the bass, an upper voice, or both. Examples of this third type are numerous. Often, the ostinato will support below a canon or fugato.

In many of Irmos Ellsworth's works, for example, there are short motives, about ten measures long, played over the repetition of a brief figure in the bass. In the second movement of his Suite for viola and orchestra, he cites an instance of this, a novel measure canon is placed above an accompanying ostinato figure.[1]

In Vitebsk, a Trio for piano, violin, and cello, Aaron Copland employs a four note repeated figure in the left hand of the piano to accompany a canon between the violin and cello. When the canon (transposed a half step lower) is repeated, the ostinato also returns underneath it.[2]

The third movement of Darius Milhaud's Concerto for orchestra, a passacaglia, contains an ostinato variation on ostinato in the piccolo beneath underneath a four-part fugato in the remainder of the strings.[3] The ostinato figure fits into the modern main classification listed above as it is three and three-quarters measures long and is rhythmic version of the passacaglia theme. Each time it

---

1. Op. Chapter I, Ex. 8, pp. 66-8.

2. Op. Chapter I, Ex. 8, p. 87.

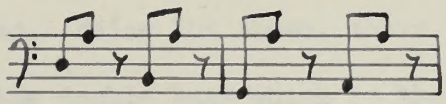
3. Op. Chapter II, Ex. 38, p. 124.

is repeated it begins on a different part of the measure, an example of shifted rhythm.

Another instance of ostinato combined with fugato is found in Samuel Barber's Symphony No. II. In the second movement of this work, there is a slow ostinato on a five-four rhythm. The third movement contains a "fugato on a relentless bass repeated throughout the orchestra in subsequent variations."[1]

The short ostinato figure, either in the bass or an upper voice, is employed as the basis of an entire section of a movement. It may adopt the character of a motto and reappear as such throughout the whole movement. This frequently happens in movements which exhibit some characteristics of the scherzo. Often, the short ostinato figure becomes a germ cell from which the rest of the movement is derived.

Walter Piston uses short motifs in the bass which are repeated as ostinati for sections of a composition. The second movement of his Concerto for orchestra, in the mood of a scherzo, contains an ostinato figure in the piano, bassoon, and tympani under rapid sixteenth note passages in the strings for the first section of the movement. (Ex. 53)

Ex. 53 

After a short middle section, the first part is presented backwards (cancrizans) with the ostinato figure still

---

1. Boston Symphony Orchestra Program Notes of March 4, 1944.

is repeated it begins on a different part of the measure, an example of shifted rhythm.

Another instance of ostinato combined with rhythm is found in Samuel Barber's Symphony No. II. In the second movement of this work, there is a slow ostinato on a five-four rhythm. The third movement contains a "ostinato on a relatively long repeated rhythmic structure in quadruple vertical time."[1]

The short ostinato figure, either in the bass or in upper voice, is employed as the basis of an entire section of a movement. It may adopt the character of a motto and reappear as each thread the whole movement. This frequently occurs in movements which exhibit some characteristics of the scherzo. Often, the short ostinato figure becomes a pure call from which the rest of the movement is derived.

Walter Piston uses short motifs in the bass which are repeated as material for sections of a slow adagio. The second movement of his Concerto for orchestra, in the mode of a scherzo, contains an ostinato figure in the piano, bassoon, and tympani under tepid vibraphone chords. Example in the strings for the first section of the movement. (Ex. 32)

Ex. 32

After a short middle section, the first part is presented homophonic (concordance) with the ostinato figure still

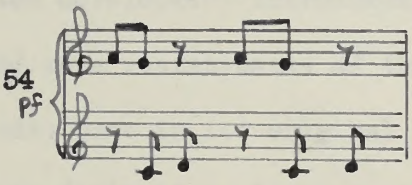
---

1. Sorton Symphony contrasts fugues form of Barber p. 1944.

retained underneath it.

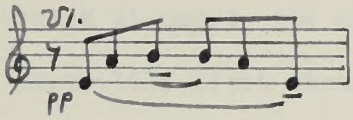
In his First Symphony Aaron Copland frequently resorts to the ostinato short figure. The symphony is based upon a motto which consists of the tones of a minor triad. In the second movement, "Scherzo," a short figure of two notes overlapping with its inversion is repeated over and over again as a foundation underneath the two main themes. (Ex. 54)

Ex. 54



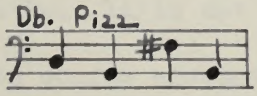
In the contrasting middle section of the Scherzo, a new motif appears and is repeated throughout this part with occasional alterations in rhythm and pitch. (Ex. 55)

Ex. 55



The first section returns with the main ostinato again. This is followed by a fortissimo coda. The third movement, "Finale," starts with the first theme which is the motto augmented and presented by the solo violas in unison. A stretto upon this theme occurs in the strings and brasses and is followed by the second theme. This is heard in the violins and violas. Below the theme, there is a pizzicato accompaniment in the double bass which is the main motto used as an ostinato. (Ex. 56) After a fortissimo episode for the

Ex. 56



restated underneath it.

In the First Symphony Aaron Copland frequently resorts to the ostinato motif figure. The symphony is based upon a motto which consists of the notes of a minor triad. In the second movement, "Andante," a short figure of two notes overlapping with its inversion is repeated over and over again as a foundation underneath the two main themes. (Ex. 84)

Ex. 84

In the contrasting middle section of the Scherzo, a new motif appears and is repeated throughout this part with chromatical alterations in rhythm and pitch. (Ex. 85)

Ex. 85

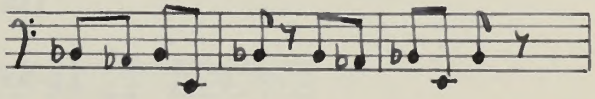
The first section returns with the main ostinato again. This is followed by a fortissimo coda. The third movement, "Finale," starts with the first theme which is the motto augmented and presented by the solo violins in unison. A strette upon this theme occurs in the strings and brasses and is followed by the second theme. This is heard in the violins and violas. Below the theme, there is a glissando motion-same in the double bass which is the main motto used as an ostinato. (Ex. 86) After a fortissimo episode for the

Ex. 86

whole orchestra on a fragment of the second theme, there is a diminuendo and the same ostinato reappears. Above it, the themes are treated contrapuntally by the oboe, English horn, and violas. There is a crescendo to a climax in which the second theme is presented fortissimo against the motto in augmentation in the trumpets and trombones. The development introduces a new theme in the solo violin and more restatements of the ostinato. At one point, the ostinato bass in its original form is used simultaneously with its diminution played in eighth notes by the tympani. Later, the bass is augmented to half notes. In the recapitulation the four main elements of the last movement are all presented at once: the motto used as an ostinato as before, the march-like first theme, a rapid sixteenth note figure, and a variant of the motto. The movement closes with a short coda.

In the first movement of his Suite for orchestra Walter Piston employs a four note figure in the cello and piano as an ostinato under a melody that contains a repeated rhythm itself. (Ex. 57). Appearing in the first section

Ex. 57

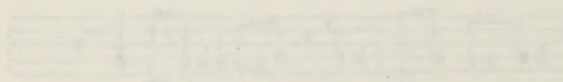


of the movement, the ostinato is next transposed and later altered slightly. It is not used in the middle section in which repeated chords accompany the melodies. In the recapitulation of the first section, the ostinato returns under

while cadenzas on a fragment of the second theme, followed in a brief moment and the same ostinato recapitulates. Above it, the themes are treated contrapuntally by the oboe, English horn, and violins. There is a crescendo to a climax in which the second theme is presented fortissimo against the motto in accompaniment in the crescendo and trombones. The development introduces a new theme in the solo violin and more recollections of the ostinato. At one point, the ostinato song in its original form is sung simultaneously with its diminution played in stretto notes by the trumpet. Later, the bass is augmented to half notes. In the recapitulation the four main elements of the first movement are all presented at once: the motto theme as an ostinato in nature, the march-like first theme, a rapid ninth-note figure, and a variant of the motto. The movement closes with a short coda.

In the first movement of his Suite for orchestra Walter Piston employs a four note figure in the cello and piano as an ostinato under a melody that contains a repeated rhythm itself. (Ex. 37) Appearing in the first section

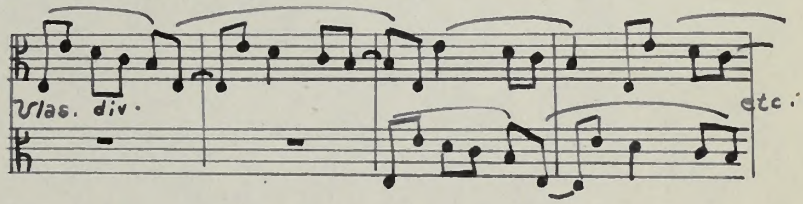
Ex. 37



of the movement, the ostinato is next transposed and later altered slightly. It is not used in the middle section in which repeated chords accompany the melodies. In the recapitulation of the first section, the ostinato returns again

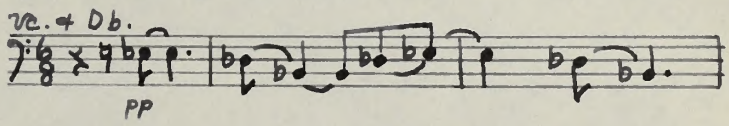
the first theme again but is soon omitted. It reappears at the very end, in crescendo, to close the movement fortissimo. The second movement of the same work begins with a repeated figure as the theme in the divided violas. Although the same notes are repeated, the rhythm changes in each measure. Nevertheless, the feeling of an ostinato is maintained. The figure (Ex. 58) is repeated in the first section until the full orchestra plays it. Then, it is replaced by triplets and returns in the middle section played by two clarinets. The recapitulation restates it.

Ex. 58



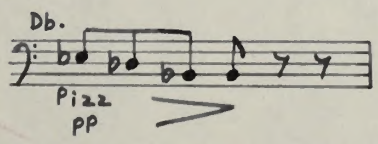
The "Prelude" of Piston's Prelude and Fugue for orchestra is built upon an ostinato motif. At the very beginning, the motif is presented by the cellos and basses. (Ex. 59)

Ex. 59



It then assumes a different rhythm which is repeated many times. It is transposed, serving as the germ cell of the Prelude. (Ex. 60)

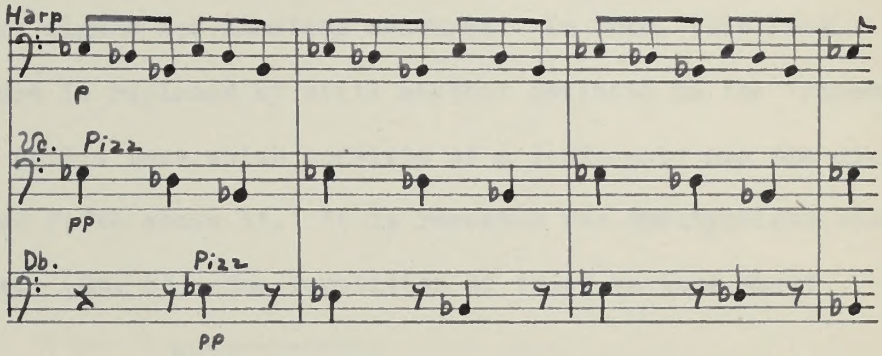
Ex. 60



As the Prelude reaches a climax, sixteenth notes are introduced and a fortissimo is achieved. Then, there is a diminuendo and the motif returns in the form of Ex. 60 but a half

step higher. The harp, cello, and double bass state the ostinato now; the harp playing it in eighth notes, the cello augmenting it to quarter notes, and the double bass augmenting it still further by adding an eighth rest after the quarter note and starting after the cello. (Ex. 61)

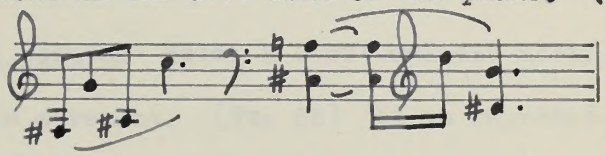
Ex. 61



In this form, the ostinato motif is repeated for the rest of the Prelude (twenty measures) and leads into the Fugue.

The practise of using an ostinato figure throughout a whole movement is employed even more strictly by Wallingford Riegger. In the third of his Four Tone Pictures, "Wishful Thinking," Riegger usés a repeated ostinato throughout the entire movement in the left hand of the piano. (Ex. 62)

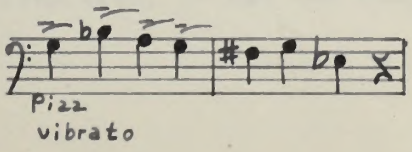
Ex. 62



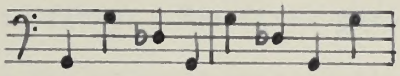
The movement lasts thirty-five measures.

Short ostinato figures in the bass serve as the foundation of Roy Harris' Farewell to Pioneers, a symphonic elegy for orchestra. The first one is repeated for eighteen measures. (Ex. 63)

Ex. 63



A free variation upon it follows for five measures after which a new ostinato starts in the bass. (Ex. 64) This is repeated for fifteen measures and is followed by another

Ex. 64 

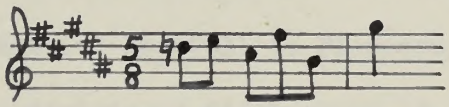
short figure for nineteen measures. In turn, this last figure is replaced by still another ostinato in the tympani and double bass which consists of a tonic note and the diminished fifth above it. It is repeated for twenty-eight measures. (Ex. 65) The repetition of these various short

Ex. 65 

figures suits the pulsating character of the music being an echo of the driving spirit of the pioneers.

Frequently, the motif will be repeated throughout a movement so that even though the repetitions are not exact and the motif undergoes minor alterations, the effect of an ostinato is produced.

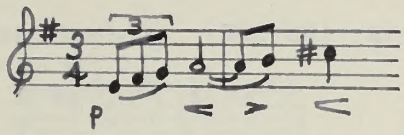
Such is the case in the second movement, "Vivace," of Copland's <u>Piano Sonata</u>. Here, a short melodic motif forms the basis of the movement. (Ex. 66) It is repeated at

Ex. 66 

different pitches, slightly altered at times, and presented in inversion. Since it is used throughout the movement with only a few interruptions, it has the insistence of an ostinato

although it is not one in the strict sense.

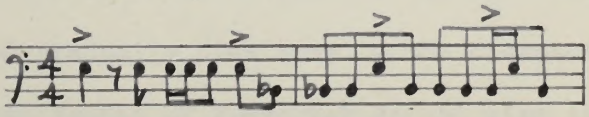
In Bernard Rogers' Soliloquy for flute and string orchestra, there is consistent interweaving of the first few notes of the solo flute. The first part of the long flute solo that begins the piece recurs continually. (Ex. 67)

Ex. 67 

The cello presents it next and is answered by the first violin. Then, it is interwoven in all the parts. The first triplet of the motif is especially prominent. At the end, the melody returns in the solo flute which repeats it using a "C natural" instead of a "C sharp."

Ostinati are sometimes employed to emphasize some aspect of the mood of the composition. When the work is programmatic in content, a more graphic characterization is achieved by the use of an ostinato. The actual sound effect may be reproduced by the ostinato.

In his Newsreel for symphonic band, William Schuman twice employs an ostinato for this purpose. The third movement is entitled "Tribal Dance." To suggest the primitive rhythmic feeling, Schuman uses a two measure figure consisting (as in Harris' Farewell to Pioneers, Ex. 65)of a tonic note and the diminished fifth above it. The fifth here is placed below the tonic thus turning into an augmented fourth. (Ex. 68)

Ex. 68 

The ostinato, played by the tympani, is first presented alone

although it is not one in the strict sense.

In Ferrand Sonata's Sonatina for flute and string orchestra, there is constant interweaving of the first two notes of the solo flute. The first part of the long flute solo that begins the piece returns continually. (Ex. 87)

Ex. 87

The solo presents it next and is answered by the first violin. Then, it is interwoven in all the parts. The first triplet of the melody is especially prominent. At the end, the melody returns in the solo flute which repeats it using a "C natural" instead of a "C sharp."

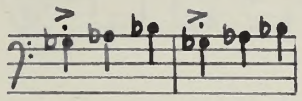
Variants are sometimes employed to emphasize some aspect of the mood of the composition. When the work is programmatic in content, a more graphic characterization is received by the use of an ostinato. The actual mood effect may be reproduced by the ostinato.

In his Interval for symphonic band, William Schuman uses employs an ostinato for this purpose. The third movement is entitled "Rodeo Dance." To suggest the primitive rhythmic feeling, Schuman uses a two measure figure consisting (as in Bartok's Tarantell in Piano, Ex. 89) of a tonic note and the diminished fifth above it. The fifth then is placed below the tonic thus turning into an augmented fourth. (Ex. 88)

Ex. 88

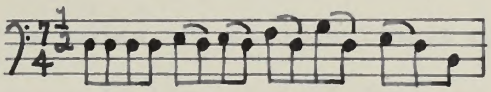
The ostinato, played by the trombones, is first presented alone

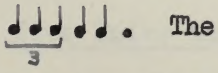
for four measures and then continues underneath the entire movement (twenty-eight measures). In the fourth movement, "Monkeys at the Zoo," a three note ostinato figure suggests the continual chattering of the monkeys. The first section of the movement consists of the ostinato which is repeated by all the instruments. (Ex. 69) After a short interlude

Ex. 69 

which does not contain the figure, the ostinato returns transposed and with an added persistent rhythm in the drums. The last part of the movement is a recapitulation of the first and presents the ostinato. At the end of the coda, the ostinato appears once more for the last word.

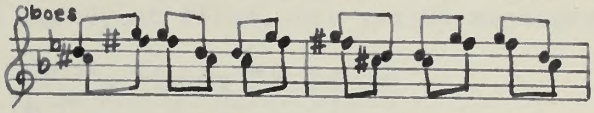
Leo Sowerby's Prairie, Poem for Orchestra is based on a poem by Carl Sandburg. After a somber and slow beginning, there is a gradual buildup in tempo and dynamics to a middle section marked "Fast and Machinelike." Here, the composer aptly suggests the "threshing crews" mentioned in Sandburg's poem by an ostinato figure in the bass. (Ex. 70) The entire

Ex. 70 

middle section is played over this figure which later changes to a repeated eighth note "D" and finally to a repeated rhythm  . The last section returns to the slow mood of the first part and gradually dies away in the distance.

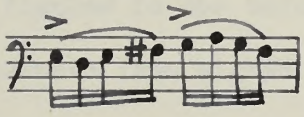
The Indian Dances of Frederick Jacobi also introduce

suggestive ostinato patterns. The first, "Buffalo Dance," ends with a repeated figure of sixteenth note triplets, pianissimo. In the second, "Butterfly Dance," the first part contains an ostinato figure in the two oboes throughout the nineteen measures of this section. (Ex. 71) The

Ex. 71 

middle section uses repeated rhythms but no strict ostinato. The ostinato figure, however, recurs in the recapitulation for another nineteen measures. The third number, "War Dance," also has a few suggestive figures. Each one is repeated for a short section and then is changed to another figure which, in turn, is repeated.

Number seven in Robert Russell Bennett's Sights and Sounds is entitled "Speed." To create the effect of perpetual motion and of driving power, a sixteenth note figure is repeated throughout the whole, long, last movement. (Ex. 72)

Ex. 72 

While other melodies and accompaniments circle about it, the figure continues in its original form and later is transposed to different pitches. Similarly, Bernard Rogers repeats a sixteenth note figure in the third of his Once Upon a Time - Five Fairy Tales for small orchestra, called "The Story of a Darning Needle." (Ex. 73) Here too, the figure is repeated at different pitches in the background to produce the spinning

successive ostinato patterns. The first, "Variable Dance," ends with a repeated figure of sixteenth note triplets, ritardando. In the second, "Martially Dance," the first part contains an ostinato figure in two voices throughout the eleven measures of this section. (Ex. 71) The

Ex. 71

middle section does repeated rhythms but no exact ostinato. The ostinato figure, however, returns in the recapitulation for another eleven measures. The third movement, "Ear Dance," also has a few ostinato figures. Each one is repeated for a short section and then is changed to another figure which, in turn, is repeated.

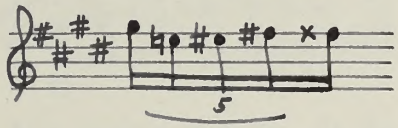
Another seven in Robert Russell Bennett's Sirens and Sprites is entitled "Spend." In order to create the effect of perpetual motion and of driving power, a sixteenth note figure is repeated throughout the whole, long, last movement. (Ex. 72)

Ex. 72

While other melodies and accompaniments circle about it, the figure continues in its original form and later is transposed to different altitudes. Similarly, Sammy Nestico repeats a sixteenth note figure in the third of his Once Upon a Time - Five Fairy Tales for small orchestra, entitled "The Story of a Burning Amelia." (Ex. 73) Here too, the figure is repeated at different pitches in the background to produce the polyphony

Ex. 73 

effect. In the "Finale" of his Black Maskers Suite, Roger Sessions weaves a continuous line from a sixteenth note figure of five notes. (Ex. 74) It starts in the flute and viola and lasts, at first, for twelve measures. Then,

Ex. 74 

it is replaced by broken chord figures in the background and long trills. It returns, however, for short sections throughout the movement. Although it is not a strict ostinato in the sense that the two previous examples were, it does help create a buzzing, mysterious effect.

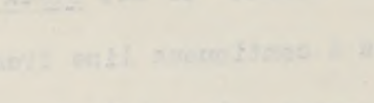
Short ostinato figures are very often used in toccatas. Usually, they appear in all the instruments in turn and are transposed to different pitches.

In Gardner Read's Prelude and Toccata for small orchestra, ostinato figures in the background of the first part of the Prelude increase from eighth notes to sixteenths to triplets and again to sixteenths. The middle section contains an ostinato figure played in thirds by two clarinets. In the last section, there is an ostinato figure in the first and second violins in octaves. The Toccata contains short ostinato figures on the main theme in different instruments and at different pitches.

Ex. 72

effect. In the "Scherzo" of his Black Keyboard Suite, Roger Sessions weaves a continuous line from a sixteenth note figure of five notes. (Ex. 73) It starts in the flute and viola and lasts, at first, for twelve measures. Then,

Ex. 73

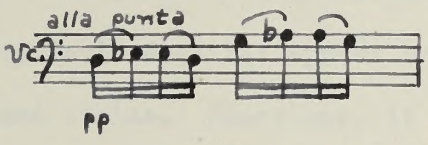


it is replaced by broken chord figures in the accompaniment and long trills. It returns, however, for short sections throughout the movement. Although it is not a scale ostinato in the same sense the two previous examples were, it does help create a "moving" motivic effect.

Short ostinato figures are very often used in textures. Usually they appear in all the instruments in turn and are transposed to different pitches.

In Gardner Read's Preludes and Toccatas for small orchestra, ostinato figures in the background of the first part of the Prelude involves from eighth notes to sixteenths to triplets and again to sixteenths. The middle section contains an ostinato figure played in turns by two clarinets. In the last section, there is an ostinato figure in the first and second violins in octaves. The Toccata contains short ostinato figures on the main theme in different instruments and at different pitches.

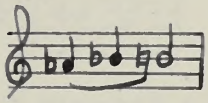
The first movement of Randall Thompson's Symphpny No. II has a toccata-like background. Underneath the second theme played by the oboes, English horn, and bassoon, the cellos accompany in an ostinato rhythmic figure of light sixteenth notes. Ex. 75) The figure extends throughout the entire

Ex. 75 

section under the second theme. It is later brought back at intervals throughout the rest of the movement and appears not only in the strings but in all the instruments.

Three or four notes used in ostinato fashion sometimes form the basis of an entire movement in a symphony or long work.

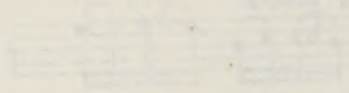
In Howard Hanson's Symphony No. II, a three note figure plays an important role in the first movement. The motif is repeated as an ostinato throughout the entire introduction which is eighteen measures long. (Ex. 76) It returns

Ex. 76 

occasionally in the following Allegro but not in full force until the next to the last section of the movement. In the second movement, the motif recurs in the horns to serve as background.

Of equal dominance is an ostinato figure of four notes used in the second movement of Roger Sessions' Symphony in E minor. The ostinato motif is stated by the horns and trumpet while the melody in the divided violins is answered

The first movement of Tomaski Tomasova's Symphony No. 11 has a tocsin-like background. Underneath the section theme played by the oboe, English horn, and bassoon, the cellos accompany in an ostinato rhythmic figure of first eighth notes. (Ex. 72) The figure extends throughout the entire

Ex. 72 

section under the second theme. It is later brought back at intervals throughout the rest of the movement and appears not only in the strings, but in all the instruments.

Three or four notes used in ostinato fashion sometimes form the basis of an entire movement in a symphony or long work.

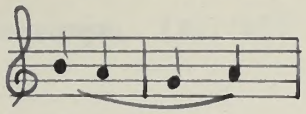
In Howard Hanson's Symphony No. 11, a three note figure plays an important role in the first movement. The motif is repeated as an ostinato throughout the entire introduction which in rhythm measures long. (Ex. 73) It returns

Ex. 73

occasionally in the fortissimo allegro but not in full force until the rest at the last section of the movement. In the second movement, the motif recurs in the horns to serve as background.

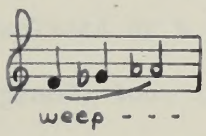
Or rural Scandinavia is an ostinato figure of four notes used in the second movement of Inger Gaselone's Symphony in E minor. The ostinato motif is stated by the horns and trumpet while the melody in the divided violins is accompanied

by the violins. The motif is retained in the background for most of the movement. (Ex. 77) The woodwind take it

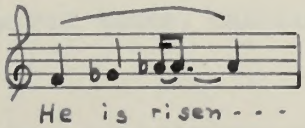
Ex. 77 

and then the brass. In the next passage for woodwind and horns, the ostinato does not appear but it soon returns in the divided violas. Sometimes, it is slightly altered and it is even played in inversion by the bass clarinet. Absent during the middle section, the ostinato recurs in the recapitulation. The movement ends with the first two notes of the ostinato.

In the second movement, "The Temple," of The Passion Bernard Rogers employs a three note motif on the word "weep." (Ex. 78) The figure is repeated exactly for eight measures in the orchestra, the voices above transposing it higher.

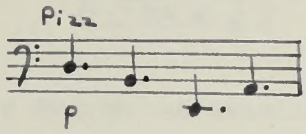
Ex. 78 

The motif itself suggests a wail. In the sixth movement, "Triumph," the ostinato returns forte and maestoso. The last section of the work, "Andante sereno," restates the ostinato in the orchestra. Above, the voices sing the same motif slightly altered rhythmically. (Ex. 79)

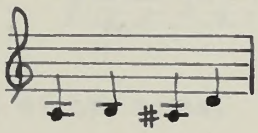
Ex. 79 

Ostinato figures of only four notes are frequently employed. They are especially common in the bass.

In the third movement of Quincy Porter's Music for Strings, there is a pizzicato bass figure which is repeated for sixteen measures. (Ex. 80) The figure returns again in the coda.

Ex. 80 

Another ostinato four note figure occurs in the second number, "Jabberwocky," of Deems Taylor's Through the Looking Glass. After a short Lento introduction, the figure is played under a clarinet melody by the second violin and cello in octaves. (Ex. 81) The ostinato lasts for seventeen

Ex. 81 

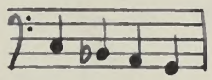
measures in this form. Then, it appears in tremolo for eight more measures while the woodwind play above it. The ostinato is replaced by a "March" and then a "Fugue."

Aaron Copland, too, is fond of using four note ostinato figures in the bass as has already been noted in his Vitebsk and First Symphony.[1] At the very beginning of his An Outdoor Overture, Copland presents a descending four note motif, not yet treated as an ostinato. There is a persistent rhythmic figure underneath the trumpet solo in the first part. The second theme, canonic in nature, also has a

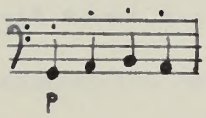
---

1. Cf. pp. 154, 156-7.

steady accompaniment. After a flute solo, the horns present a staccato figure. There is an ostinato on the four notes of the beginning underneath the horns. (Ex. 82)

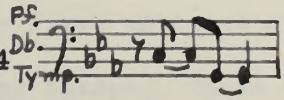
Ex. 82 

This lasts for twenty-two measures as a march grows above it. In the Maestoso section which follows, the repeated bass is used again. It is replaced in the next Allegro section by another four note ostinato which lasts for twelve measures. (Ex. 83) The second ostinato is then

Ex. 83 

diminished to eighth notes. Finally, it is replaced by still another ostinato figure which is heard for sixteen measures. For a climax, all the themes of the Overture are combined simultaneously above the first ostinato which lasts now for twenty-five measures.

In the suite from the ballet Billy the Kid, Copland again uses short ostinato figures in the bass. After the introduction, a two note motif of tonic and dominant accompanies the entire first section called "The Open Prairie." (Ex. 84) In the scene "Street in a Frontier Town," there is

Ex. 84 

a repeated figure characterized by grace notes for fifteen measures in the strings. The woodwind carry the melody. Short figures are repeated for brief sections and are con-

already accompaniment. After a flute solo, the horns present a staccato figure. Harp is an ostinato on the four notes of the beginning cadenza of the horns. (Ex. 82)

Ex. 82

This lasts for twenty-two measures as a motion grows above it. In the Moderato section which follows, the repeated bass is used again. It is replaced in the next Allegro section by another four note ostinato which leads for twelve measures. (Ex. 83) The second ostinato is then

Ex. 83

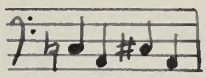
diminished to eighth notes. Finally, it is replaced by still another ostinato figure which is used for sixteen measures. For a fifteen, all the horns of the Overture are doubled simultaneously above the first ostinato which lasts now for twenty-five measures.

In the suite from the ballet Suite the Ala, Copland again uses short ostinato figures in the bass. After the introduction, a two note motif of which has dominant accompanies the entire first section called "An Open Prairie." (Ex. 84) In the scene "Ballet in a Frontier Town," there is

Ex. 84

a repeated figure characterized by three notes for fifteen measures in the strings. The woodwind carry the melody. Short figures are repeated for brief sections and are con-

tinually replaced by new ones. Another tonic and dominant figure, this time a half step higher, is heard for twenty-nine measures. This is changed to a different figure for sixteen measures. (Ex. 85) The previous tonic to dominant

Ex. 85 

motif then returns. For the last section, there is a return to the very first ostinato figure of "The Open Prairie" for the last twenty-two measures.

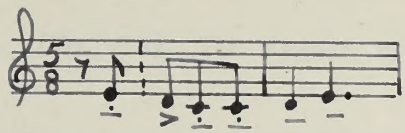
The absorption of jazz influences by twentieth century American composers in their symphonic works has introduced into the ostinato bass a more rhythmic and syncopated nature. This forms a fourth type of ostinato. An example of the influence of jazz has already been noted in the use of boogie-woogie by William Schuman in the third movement of his Concerto for piano and small orchestra.[1] Usually, examples of this type of ostinato occur in works which consciously attempt to reproduce the feeling of jazz in more serious music. In his symphonic works such as the Cuban Overture and Rhapsody in Blue, George Gershwin used repeated figures of a syncopated nature but they are not employed for long enough periods to be considered true ostinati. Both Aaron Copland and Louis Gruenberg are two of the earliest pioneers who tried to link together jazz and serious music.

In the first movement of his Music for Theatre, Copland employs jazz basses. These basses are usually in the form of the four note ostinato figures by Copland cited on

---

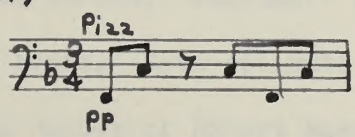
1. Cf. pp. 149-152.

pages 167-169 but the character of the music above them is more in the style of popular jazz. In the second movement, "Dance," jazz basses are used as well as a melodic ostinato as the main theme. (Ex. 86) Throughout the first section,

Ex. 86 

the melody is repeated and returns after a contrasting middle section. The ostinato is sometimes transposed and played in overlapping presentations. In the third movement, "Interlude," the melody is repeated over and over again so that even though the repetitions are not always exact it assumes the character of an haunting ostinato. The fourth movement, "Burlesque," contains besides continuously repeated jazz basses, short staccato figures. These, too, are repeated in ostinato-like fashion in the first section. Copland's Music for the Radio has accompaniment figures, usually in the double bass (the ostinato accompaniment instrument of the jazz band), of the jazz type. Being short, they are used for brief sections and, then, replaced by a new figure.

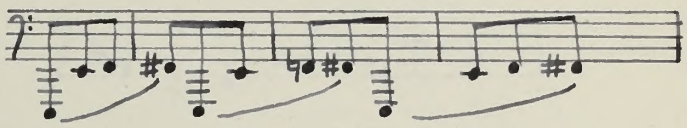
Louis Gruenberg starts the second movement of his Jazz Suite for orchestra, named "Boston Waltz," with a repeated bass. (Ex. 87)

Ex. 87 

The bass is used for twelve measures to impart a jazz flavor and then is discontinued. In the fifth of the Five Impres-

sions for piano, "The Flame Dance of Isis," the ostinato does not enter until the end. After an introduction and an "Allegro furioso," Gruenberg presents a "mysterioso" section, pianissimo, with an ostinato in the bass for thirty-two measures. (Ex. 88) The figure appears in this section only.

Ex. 88



Other composers who have used this fourth type of ostinato bass in works of a jazz spirit are Morton Gould and Robert Russell Bennett.

In the second movement of his American Symphonette No. 2, "Pavane," Gould employs a repeated bass in the bassoons and pizzicato cellos for the first twelve measures under the first theme. (Ex. 89) After being slightly altered, the

Ex. 89

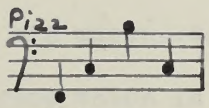


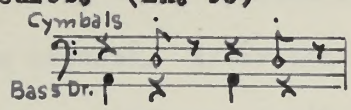
figure returns for another twelve measures in its original form. Later, it is transposed. It is always presented under the first theme and continues to the end. The first of the Spirituals for string choir and orchestra, called "A Little Bit of Sin," contains a repeated figure in the pizzicato cellos. In the second, "Jubilee," Gould employs an ostinato figure in the brass. Both ostinati are of a jazz nature.[1]

The fifth number of Robert Russell Bennett's Sights and

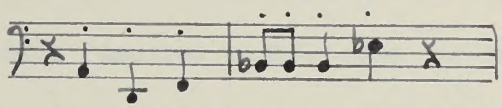
---

1. Although no score of this work was available, the analysis was made possible by a performance by the Boston Symphony Orchestra on Nov. 3, 1945.

Sounds is named "Night Club." Two ostinato figures, one rhythmic and one melodic, are maintained practically throughout the movement while the jazz spirit is also retained by the upper melodies. (Ex. 90)

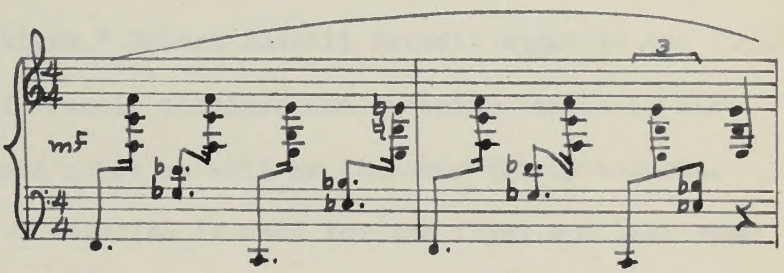


Ex. 90



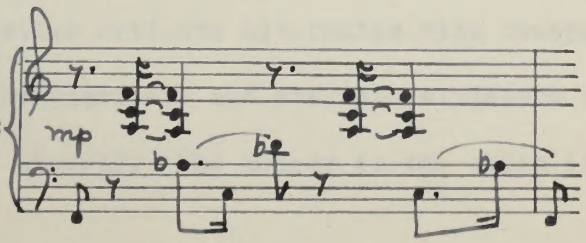
In his Hexapoda, Five Studies in Jitteroptera for violin and piano, Bennett uses a series of jazz basses. Each one is established, employed for a short section of eight to twelve measures, and then replaced by a new figure which, in turn, is repeated in ostinato fashion. The first number, "Gut-Bucket Gus," starts with a lazy swinging figure in the piano which lasts for ten measures. (Ex. 91) The left hand then adopts a new figure which is based on broken major triads in triplets. The first ostinato, however, soon returns.

Ex. 91

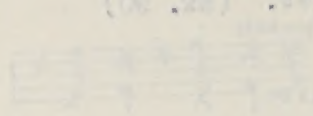


Another dotted eighth and sixteenth note figure is next used as an ostinato in the piano for eight measures. (Ex. 92)

Ex. 92

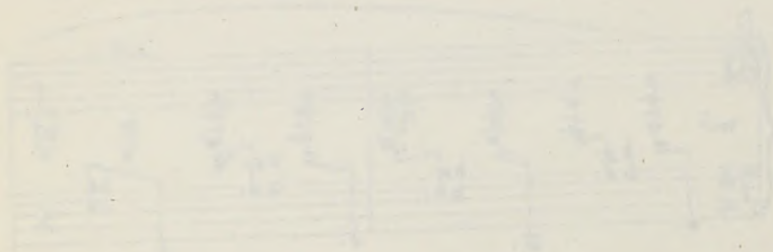


Sonata in canon "Saint Cloud." Two ostinato figures, one tremolo and one melodic, are maintained practically throughout the movement while the tenor spirit is also retained by the upper melodies. (Ex. 30)



Ex. 30

In his Exercises, five studies in Litterologie for violin and piano, Tansman uses a series of less basses. Each one is established, employed for a short section of eight to twelve measures, and then replaced by a new figure which, in turn, is repeated in ostinato fashion. The first number, "Andante Duo," starts with a lazy swinging figure in the piano which lasts for ten measures. (Ex. 31) The left hand then adopts a new figure which is based on broken major triads in triplets. The first ostinato, however, soon returns.



Ex. 31

Another dotted eighth and sixteenth note figure is next used as an ostinato in the piano for eight measures. (Ex. 32)

Ex. 32

After this, the first ostinato returns. Above these figures, the violin carries the main burden of melodic line. The second study, "Jane Shakes her Hair," begins with an animated sixteenth note repeated figure characterized by its chromatic descent. After six measures, it is replaced by a new and more rhythmic eighth note ostinato. This, in turn, is abandoned. Another eighth note figure of a skip of a ninth in the left hand continues for sixteen measures. The very first ostinato returns in the piano in octaves after which the eighth note figures recur for short intervals. Thus, the left hand of the piano part consists of short ostinato figures practically all through the movement.

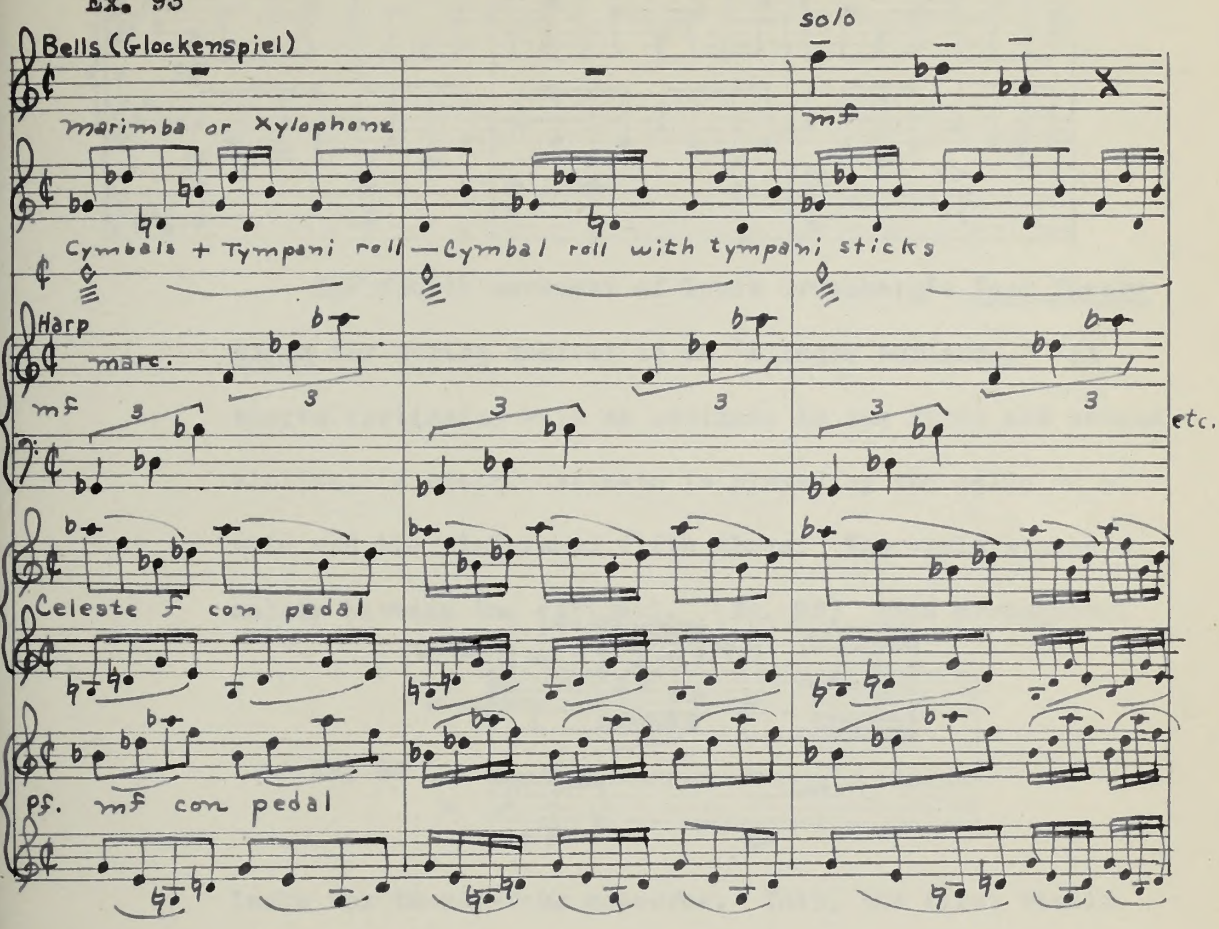
The use of repeated figurations based upon broken chords is frequently found and this constitutes the fifth type of ostinato. This is often employed to establish an atmospheric background against which the melody is placed.

In the fourth number of his Sights and Sounds, entitled "Electric Signs," Robert Russell Bennett suggests the lights by means of tremolo passages and sweeping scales in fast thirty-second notes as well as staccato thirty-seconds. This type of material is used for the first and last sections. In the middle section, Bennett employs an ostinato figure of three measures based on broken chords. (Ex. 93) This suggestive ostinato alternates with sweeps in sixteenth notes by the clarinets and staccato sixteenth notes in the flutes and piccolo. The melody in the bells is itself of

After this, the first ostinato returns. Above these figures, the violin carries the main burden of melodic line. The second study, "Dans chacun mon tour," begins with an animated eighth-note repeated figure characterized by its curvilinear descent. After six measures, it is replaced by a more-and more rhythmic eighth note ostinato. This, in turn, is abandoned. Another eighth note figure of a whip of a chain in the left hand continues for eleven measures. The very first ostinato returns in the piano in octaves after which the eighth note figures recur for a very interval. Thus, the left hand of the piano part consists of short ostinato figures practically all through the movement. The use of repeated figure-ostinatos based upon broken chords is frequently found and this constitutes the fifth type of ostinato. This is often employed to sustain an atmospheric background against which the melody is played.

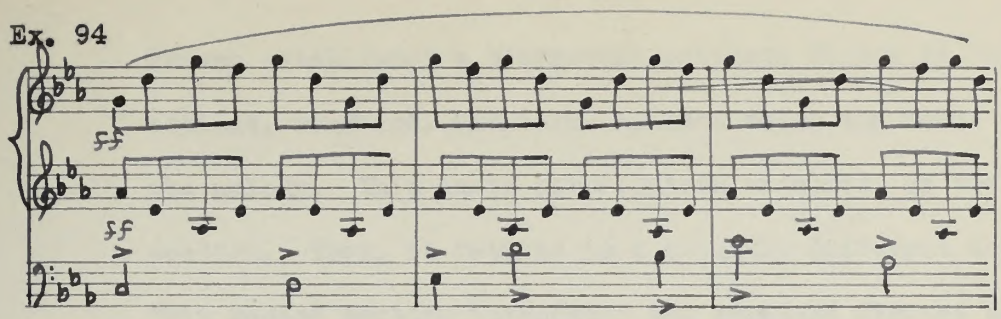
In the fourth movement of his Sixth and Seventh, entitled "Diastolic Sigma," Robert Kennell Bennett employs the tights by means of tremolo passages and arpeggio scales in that entirely-modern notes as well as atonality thirty-seconds. This type of material is used for the first and last movements. In the middle section, Bennett employs an ostinato figure of three measures based on broken chords. (Ex. 93) This expressive ostinato alternates with arpeggio in sixteenth notes by the clarinets and staccato sixteenth notes in the flutes and piccolo. The melody in the bells is itself at

Ex. 93



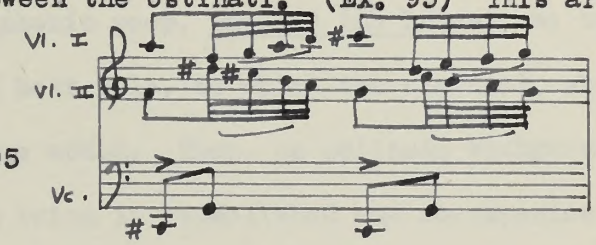
ostinato character. Bennett uses another broken chord figure as a background to his main theme in the last part of his Sonata in G for organ, the "Rondo." (Ex. 94) The repeated figure lasts for forty-eight measures above a strong fortissimo theme in the bass. In the contrasting pianississimo section the figure changes to a sixteenth note pattern. This, in turn, lasts for twenty-one measures. Later, however, there is a return to the first ostinato in eighth notes for nine measures.

Ex. 94



The fourth movement of Louis Gruenberg's Four Diversions for string quartet is an "Allegro burlando." It starts fortissimo with an ostinato in the first and second violins. A second ostinato is played by the cello on a note and the diminished fifth above. The viola states a melody between the ostinati. (Ex. 95) This arrangement

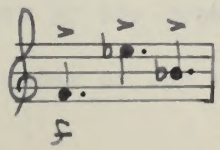
Ex. 95



lasts for twenty-four measures. Then, the first violin plays the melody, the second violin and cello presenting Ostinato 1, and the viola stating Ostinato 2. There is a short transition in which neither ostinato appears. As the first violin plays the melody against another melody in the second violin, the viola has the top part of Ostinato 1, while the cello produces a variant of Ostinato 2. This lasts for twenty-two measures. In the coda, there is a repeated note in the viola; there are Ostinato 2 in the cello and repeated rhythms in the first violin; and there is a melody in the second violin.

In the third movement of his Symphony No. II, Howard

Hanson establishes a background ostinato figure in the strings, woodwind, and harp, against which the horns play the melody. This lasts for eighteen measures, or the first section. Then, it returns in a slightly different form. A "Piu Mosso" section introduces new repeated figures but they are not strict ostinati. After a persistent rhythmic pulsation driving toward a fortissimo climax, there is a sudden drop to solo strings, pianissimo. The movement closes fortissimo. The use of arpeggiated ostinato background figures is particularly suited to Hanson's Romantic style. In his symphonic poem, Pan and the Priest, he begins with an English horn solo, to which the clarinet, oboe, and bassoons are added. Then, an ostinato background figure based on a triad is established and accompanies the melody of the woodwinds and later that of the brasses. This lasts for forty measures. After a powerful but short fortissimo transition, there is a drop to piano. Solo horns, bassoons, and solo flutes lead to the next main section, an "Allegro energico." Although there is no strict ostinato here, there is a persistent driving rhythmic feeling. An "Adagio" follows after which an "Andante con moto" presents, besides new repeated figures in the strings, a three note ostinato motif in the horns strongly reminiscent of the horn melody in the last movement of Sibelius' Fifth Symphony. (Ex. 96)

Ex. 96 

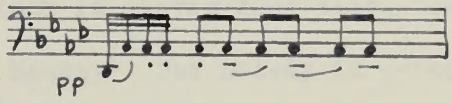
Bennett establishes a concertante obbligato figure in the strings, woodwind, and harp, against which the horns play the melody. This lasts for eighteen measures, or the first section. Then, it returns in a slightly different form. A "Pia Horno" section introduces new repeating figures but they are not strict ostinati. After a percussive syncopated passion driving toward a fortissimo climax, there is a wonderfully drop to solo strings, glissandi. The movement closes fortissimo. The use of appropriate ostinato background figures is particularly noted in Bennett's dramatic style. In his symphonic poem, Pan and the Priest, he begins with an English horn solo, to which the clarinet, oboe, and bassoons are added. Then, an ostinato background figure based on a trill is established and accompanies the melody of the woodwinds and later that of the crescendo. This lasts for forty measures. After a powerful but short fortissimo transition, there is a drop to piano. Solo horns, bassoons, and solo violins lead to the back main section, an "Allegro energico." Although there is no strict ostinato here, there is a percussive triple syncopated feeling. In "Adagio" follows after which an "Animato con moto" presents ostinato new repeated figures in the strings, a three note ostinato motif in the horns accurately reminiscent of the horn melody in the last movement of Sibelius' Fifth Symphony. (Ex. 96)

Ex. 96

The motif is presented for twenty-one measures while the other parts weave their patterns about it gradually building up to a climax. After another "Allegro" section, there is a "Largamente" with a new ostinato background figure, of thirty-second notes again, in the clarinets, piano, and first and second violins. This leads to a fortissimo ending.

Frederick Jacobi, in his Hagiographia, Three Biblical Narratives for string quartet and piano, also employs ostinato figures in the background built upon broken chords. The first narrative, "Job," starts with an ostinato figure of this type in the piano, while the strings play a forceful melody in octaves. In the transition, the piano is silent while the viola and second violin play a repeated figure, the first violin a sustained note, and the cello an arco melody punctuated by a quarter rest before each quarter note. No ostinato, however, is used in the rest of the movement. In the second narrative, "Ruth," there is a rhythmic ostinato for twelve measures which later returns in slightly altered form. (Ex. 97) It is in the cello.

Ex. 97



The right hand of the piano plays the melody and the viola drones a sustained fifth.

The sixth and last type of ostinato may be described as a persistent feeling achieved not by the repetition of a melodic motif but by the continuous use of notes of one rhythmic value, such as sixteenths,

eighths, or quarter notes, not necessarily kept in one part but distributed through all the voices. In this way, a basic motion is maintained. This kind of procedure is by no means new for it was used extensively by J. S. Bach.

Walter Piston very often keeps up a basic motion in sixteenth notes. For example, in his Suite for oboe and piano, there is a continuous sixteenth note motion running throughout the first movement, "Prelude."

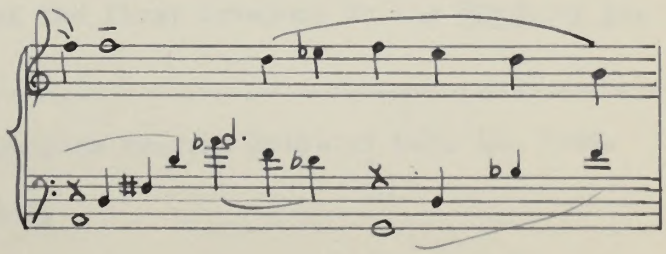
In Roger Sessions' Sonata for piano, the motion of sixteenth notes is maintained throughout the first section and most of the work.

Leo Sowerby, in the Fugue of his Suite for organ, retains the motion of eighth notes throughout the development.

The development of the fourth movement in Howard Hanson's Symphony No. III contains an extended chorale in which the basic motion of quarter notes persists.

"Andante Ostinato" is the title of the second movement of Roy Harris' Piano Sonata. Throughout the entire movement, the motion of quarter notes is continued. Beginning with a quarter note melody in eleven-four time, the movement proceeds to a "Piu Mosso." The melody is presented here in the right hand accompanied by an arpeggio left hand. (Ex. 98)

Ex. 98



eighths, or quarter notes, not necessarily kept in the quick but distributed throughout the notes. In this way, a basic motion is maintained. This kind of procedure is by no means new, for it was used extensively by J. S. Bach.

Later pieces vary often simply on a basic motion in sixteenth notes. For example, in his Suite for oboe and piano, there is a section in sixteenths made motion quaver throughout the first movement, "Prelude."

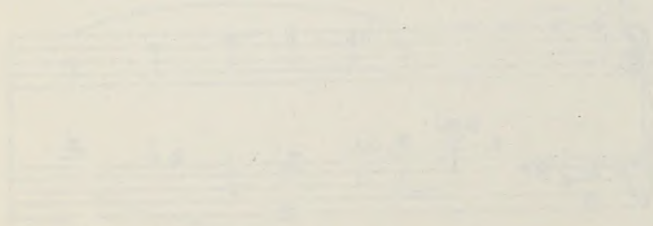
In Bartók Rondino Suite for piano, the motion of sixteenth notes is maintained throughout the first section and most of the work.

Ion Stoicov, in his Piece of his Suite for organ, retains the motion of eighth notes throughout the development.

The development of the fourth movement in Bartók Rhapsody No. III contains an extended passage in which the basic motion of quarter notes persists.

"Canone Delicato" is the title of the second movement of Guy Ricciardi's Piano Sonata. Throughout the entire movement the motion of quarter notes is maintained. Beginning with a quarter note melody in eleven-four time, the movement progresses to a "fin lento." The melody is presented here in the right hand accompanied by an arpeggio left hand. (Ex. 3a)

Ex. 3a



After reverting back to the first melody, there are many tempo changes (four-two, three-four, ten-four, nine-four, eleven-four) but the quarter note still remains the basic unit. In another "Piu mosso" section, eighth notes are added in the soprano while the arpeggiated accompaniment continues. The same melodies are repeated in slightly varied form even though they are hidden at times by the counterpoint.

Other ostinati are to be found in the following works. Henry Cowell has written Three Chorales and Ostinati for oboe and piano and an Ostinato Pianissimo for percussion orchestra. In David Diamond's Symphony No. II the first movement, an "Adagio funebre," is

> "a lyric movement of elegiac character consisting of two subjects: a long melody for the violins in unison (heard immediately after a short introduction by violas and cellos divisi) and accompanied by an ostinato figure in cello and basses; and a plangent melody for oboe solo accompanied by trilling violas heard midway during the movement."[1]

Roy Harris' Viola Quintet contains an ostinato at the beginning of the third movement. In part of the first movement of Gardner Read's Symphony No. II, the tympani play a dominating ostinato.[2] William Schuman creates "painful insistence" by the ostinato of the first movement in his Symphony No. II.[3]

---

1. Boston Symphony Orchestra Program Notes of Oct. 14, 1944.

2. Ibid. of Nov. 27, 1943.

3. Rosenfeld, Paul. Musical Quarterly, Vol. 25, p. 379.

Schuman has also written a Quartettino for bassoons, the first movement of which is called "Ostinato." In Adolph Weiss' Sonata for flute and viola, there is an ostinato on a section of a tone row in the twelve-tone system.[1]

---

1. Cowell, Henry. American Composers on American Music, p. 37.

CHAPTER IV

PASSACAGLIA AND CHACONNE

> "A passacaglia is a continuous variation based on a clearly distinguishable ostinato which normally appears in the bass but which may also be transferred occasionally to an upper voice. A chaconne is a continuous variation in which the 'theme' is only a succession of chords which serves as a harmonic basis for each variation."[1]

Since the passacaglia is constructed upon a repeated bass melody, the nature of this theme is important. In the passacaglias of the old masters, the theme was nearly always introduced alone in the bass. It was usually eight measures long, in three-four time, in a minor key, and characterized by a chromatically descending pitch line. Most of these fundamental characteristics have been kept with slight alterations by the contemporary American composers.

In only two of the works available for analysis was the theme not introduced alone in the bass: both Harris in the passacaglia of his Quintet and Schuman in the passacaglia of his String Quartet No. II present their themes in unison by all the instruments. In other examples, the theme was stated alone by a bass instrument or in the lowest range of an instrument. An exception to this is noted, however, in the passacaglia in Dichotomy by Wallingford Riegger in which the theme is played by the flute. In Walter Piston's Passacaglia for piano, the theme is played in the left hand with a pedal point and slight harmonization in the right hand.

---

1. Apel, Willi. Harvard Dictionary of Music, p. 127.

The length of the theme is not always eight measures in modern American passacaglias. Themes ranging from three and a third measures to eight measures in length are found.

> The theme is three and a third measures long in Riegger's Dichotomy; four measures in Piston's Passacaglia for piano; five measures in Moore's Dirge (Passacaglia) and in the last movement of Piston's Concerto for orchestra; six measures in Riegger's Prelude and Fugue for band; and eight in Schuman's Symphony No. III, in Copland's Passacaglia for piano, Moore's Pageant of P. T. Barnum, Sowerby's Symphony in G major for organ, and Read's Passacaglia and Fugue for organ. In Harris' Quintet, the seven measure theme is lengthened to thirty measures by repetition and extensions.

Traditionally, passacaglias were written in triple meter. Harris, Moore, Schuman, Sowerby, Read, and Riegger use triple meter for their passacaglias. Copland, however, writes his in four-four time. Piston employs four-four time in the passacaglia of his Concerto for orchestra and five-eight time in his Passacaglia for piano.

Nearly all of the modern American passacaglias are written in minor keys. Even if no key signature is used by the composer, the minor influence is still apparent. In the works analyzed, there was only one case of a passacaglia in major, that of Leo Sowerby in the Symphony in G major for organ.

Most of the composers of today have abandoned the use of a chromatically descending line in the theme. In the passacaglias of Piston and Copland, there was a tendency toward the use of chromatic

descent but not in those by Harris, Moore, Schuman, Sowerby, Read, and Riegger. A variant of the chromatic idea is employed by Schuman in the passacaglia of his Symphony No. III, where the theme is presented with canonic entrances in a chromatically ascending line, and by Riegger in his Dichotomy, in which there is a subordinate chromatic figure.

The number of variations written upon the theme varies all the way from four in Schuman's Symphony No. III to thirty-three in Sowerby's Symphony in G major. There seems to be no fixed or average number of variations. Each composer uses the number best suited to the individual composition.

> For example, thirteen variations have been used by Copland and Riegger, eighteen by Moore and Read, seven in the Concerto for orchestra by Piston, nineteen in the Passacaglia for piano also by Piston, and fourteen in Schuman's String Quartet No. II.

Occasionally, the passacaglia is of a freer nature, without strict variations following one upon each other. Episodes or interludes may be inserted between the variations as in Harris' Quintet and Moore's Pageant of P. T. Barnum.

In the variations, the composers use all types of contrapuntal devices such as augmentation, diminution, inversion, retrograde motion, canon, fugato, and ostinato. Double counterpoint and stretto as well as shifted rhythm are also employed. The most frequently used, however, are the ostinato, canon, and inversion. Very often, two or more devices will be combined, creating variations of quite complicated nature. A favorite device of the American composers

is the simultaneous presentation of both the theme and its inversion or its diminution.

Examples of the former are found in Read's Passacaglia and Fugue and Sowerby's Symphony in G major. Copland presents the theme and its diminution simultaneously in his Passacaglia.

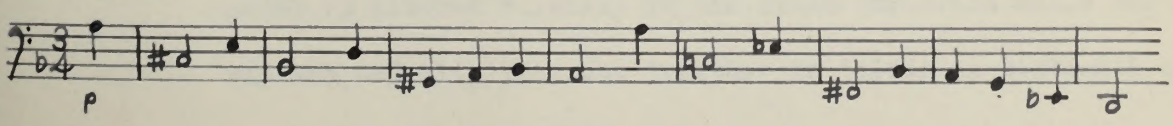
Practically all the modern American passacaglias start with relatively simple variations which keep the theme in the bass. As the passacaglias progress, they become more complex in texture and the theme gradually moves to the upper voices. The rhythms, too, are often slow in the beginning and increase later to quicker note values. Usually, the theme is kept intact in the early variations, and, slowly losing its original form in the later variations, preserves only a few of its basic features. Most of the passacaglias such as those by Copland, Harris, Moore, Read, Riegger, Schuman, and Sowerby reach a fortissimo climax as the variations become more and more involved. The theme is stated in a glorified form for the conclusion.

Although contemporary American composers follow the same external general tendencies in writing their passacaglias, there are, naturally, internal differences created by their individual styles of composition. These will be shown in the following analyses.

Gardner Read, Leo Sowerby, and William Schuman have written passacaglias upon eight measure themes.

In Gardner Read's Passacaglia and Fugue for organ, the theme is first presented in the pedal. (Ex. 99)

Ex. 99



in the simultaneous presentation of both the theme and its inversion or its diminution.

Examples of the first use found in Bach's Passacaglia and Fugue and Sowerby's Toccata in D major. Brahms expands the theme and its diminution alternatively in his Passacaglia.

Practically all the shorter Baroque passacaglias start with relatively simple variations which keep the theme in the bass. As the passacaglias progress, they become more complex in texture and the theme eventually moves to the upper voices. The variations, too, are often slow in the beginning and increase later to quicker note values. Usually, the theme is kept intact in the early variations, and, eventually losing its original form in the later variations, preserves only a few of its basic features. Most of the passacaglias such as those by Couperin, Buxtehude, Bach, Pleasant, Robinson, and Sowerby reach a fortissimo climax as the variations become more and more involved. The theme is stated in a dorrible form for the conclusion.

Although contemporary variation composers follow the same external techniques in writing their passacaglias, there are, nevertheless, internal differences created by their individual styles of composition. These will be shown in the following analyses.

Vincent Persichetti, Leo Sowerby, and William Schuman have written passacaglias upon about dissimilar themes.

In Persichetti's The Beautiful and Green for organ, the theme is first presented in the pedal. (Ex. 39)

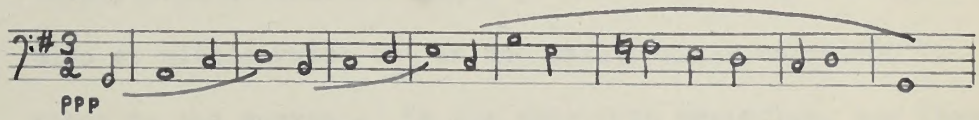
Ex. 39

For five variations, the theme is kept intact in the pedal. In the first two variations, three and then four melodies move softly and smoothly above the theme. The third variation consists of two flowing lines imitating each other above the theme. They, themselves, are another version of the theme. In the fourth variation, the theme appears in three forms simultaneously: the pedal plays the original theme; the alto has the theme in a slightly different rhythm and in canon with the theme in the pedal; and the soprano has a sequence on a figure derived from the theme. The fifth variation presents the theme in the top voice in an inverted form, a line of continuous triplets in the middle voice, and the theme in its original form in the pedal. In the sixth variation, the theme appears in a varied form in the soprano. The middle voice, which had continuous triplets in eighth notes in the preceding variation, now progresses to a line of continuous sixteenth notes while the theme in the pedal is also presented in a varied version in sixteenth notes. The theme returns to its original rhythm in the seventh variation but is now placed two octaves higher in the soprano. The alto follows it along with another version of the theme in sixteenth notes. The pedal is silent. In the eighth variation, the pedal restates the theme with a line of flowing sixteenth notes above it. The theme in the pedal is altered slightly in the ninth variation while the soprano and alto progress together in thirds in sixteenth note

triplets. The tenth variation continues with another altered version of the theme in the pedal. The soprano and alto still move together but this time at a tenth from one another and in thirty-second notes. The quick motion ceases in the eleventh variation, for the theme is presented in staccato eighth notes in the pedal with short harmonized figures above it. The sixteenth motion, however, returns in the twelfth variation in which the two upper voices answer one another in a figure of three sixteenth notes and an eighth which outlines the theme. In this and the next variation the pedal is silent. The thirteenth variation presents still another version of the theme in sixteenth and eighth notes in the two upper voices. This type of treatment is further extended by the sixteenth note arpeggiated version of the theme, pianissimo, which comprises the fourteenth variation. The pedal enters in the fifteenth variation with a slightly altered version of the theme. Four-part voice leadings are heard above it. In the sixteenth variation, the theme is in its original form in the pedal. Three contrapuntal lines maintain a basic motion of sixteenth notes that weave above the theme. By the seventeenth variation, a forte has been reached. While the theme is heard in a slightly altered version in the pedal, the soprano plays the theme in another form. Three inner lines move in continuous sixteenth note chords, all in first inversion (sixth chords). The eighteenth and last variation presents the theme

in its original form in the pedal, fortissimo, with sixth chords above it in both manuals in sixteenth notes. It is a last glorification of the theme. The variation rises to a fortississimo and ends on a sustained tonic chord. The fugue follows after a short break.

The third movement of Leo Sowerby's Symphony in G major for organ is called "Passacaglia." The theme is presented alone in the pedal. (Ex. 100) For the first twenty varia-

Ex. 100 

tions, the theme is repeated exactly in the pedal. There are, all together, thirty-three variations. In these, Sowerby uses the original theme, the inversion of the theme, free parts derived from the theme, sequences, continuous motion in quarter and in eighth notes, canons, and ostinato. These elements are employed separately and in combination. The fourteenth variation is a canon between the two manuals at a seventh and one beat. In the seventeenth variation, there is a canon between the pedal and the soprano at two octaves and one measure with a free inner voice. The twentieth variation states the theme in the pedal simultaneously with its inversion in the soprano. In the twenty-first variation, the inversion of the theme is heard in the middle voice. The theme itself is presented in quarter notes in the pedal. The twenty-second variation repeats the theme in the pedal in its original form. Its inversion is in the soprano and free parts

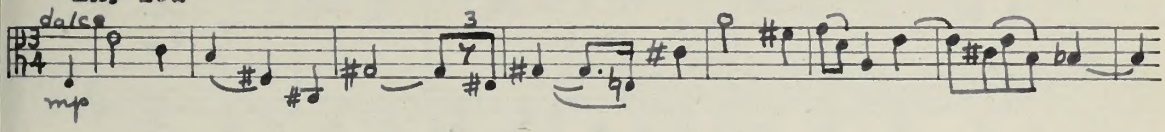
in the inner voices. In the twenty-fourth variation, the theme is in canon in the pedal and bass of the lower manual at one octave and one measure. The soprano continues above in a descending sequence of eighth notes. In the twenty-seventh variation, the theme ascends to the alto voice while there is a free part in the pedal. The theme is also in canon with the soprano at the fifth and one measure. The twenty-eighth variation still presents the theme in the alto or middle voice but in the twenty-ninth variation it rises to the soprano. In the thirtieth variation, the theme remains in the soprano. Its inversion is in the pedal and there is also a broken chord arpeggiated figure. The thirty-first variation repeats the theme again in the soprano with an ostinato figure in the pedal. In the thirty-second variation, the theme is not apparent and there is a pedal point on "G" with harmonies above it. The last variation glorifies the theme in a fortississimo climax.

Extensions, transitions, or interludes are frequently employed between the repetitions of the theme to relieve the strictness of the passacaglia. Schuman, Copland, and Moore vary the presentations of their eight measure themes in these ways.

William Schuman's Symphony No. III begins with a "Passacaglia and Fugue." The theme is introduced by the violas. (Ex. 101) This is followed by presentations in the other strings. Each time the theme enters, it is played a half step higher

so that the entrances proceed from "E" through "B flat,"

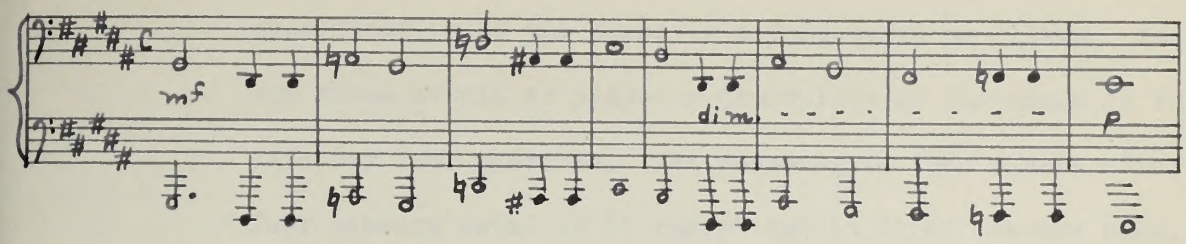
Ex. 101



making a strict canon. In the first variation, a version of the theme appears in the trumpets and trombones against an harmonic and rhythmic string background. There is a transition, melodically related to the theme, which leads to the second variation. Here, the woodwind are predominant in melodic variations while the rhythms in the background are derived from the theme. Another transition leads to the third variation. The violins present a long version of the theme. This is followed by more canonic treatment like that at the beginning of the movement. Smoothly flowing figures in the lower strings constitute the background. There is a gradual increase from soft, long notes to loud rapid figurations. A climax is reached and leads to the final variation. Here, the theme appears in the four trombones against a rhythmic and harmonic background in the strings. The fugue, the second half of the movement, follows immediately.

The theme of Aaron Copland's Passacaglia for piano occurs in the lowest part of that instrument's range. (Ex. 102) The theme is presented in this fashion for the first five variations, each one lasting eight measures. The last one,

Ex. 102

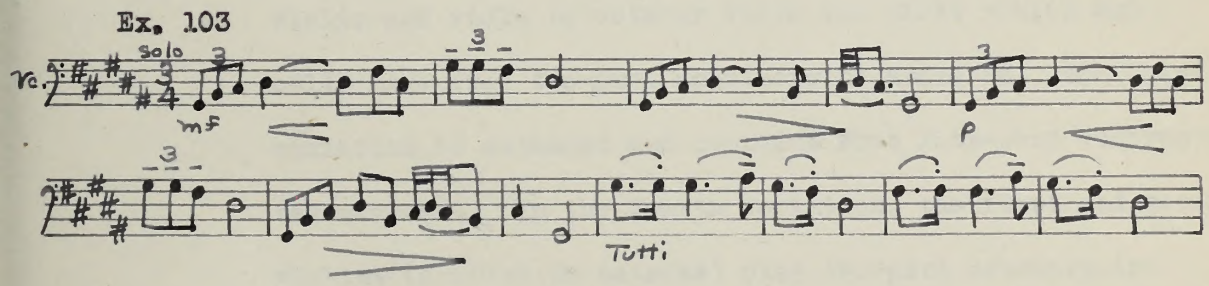


however, has a two measure extension. In the sixth variation, the theme is presented in retrograde (backwards) in four measures. For the seventh variation, the sixth variation is played backwards and in double counterpoint, that is, what was in the right hand is now in the left and what was in the left hand is now in the right. There is a three measure extension in the middle of this variation. Just as the sixth and seventh variations were related, so are the eighth and ninth. The eighth variation is eight measures long with a two measure extension; for the ninth variation, the eighth is inverted, that is, it holds the same relationship in double counterpoint to variation eight as variation seven held to variation six. The tenth and eleventh variations are again connected. The theme is augmented and presented with one note to each measure for sixteen measures. A five measure phrase consisting of the first four notes of the theme in augmentation serves as an extension to these two variations. In the twelfth variation, the theme is diminished to eighth notes within two measures. These two measures of the theme in diminution are then used as an os-

tinato for fourteen measures. The last variation is a glorification of the theme in a fortississimo climax. Above the theme itself is played a diminution of the theme in triplets for four measures. The passacaglia then closes after a four measure pedal on "G sharp" and an eight measure coda.

The second movement of Douglas Moore's Pageant of P. T. Barnum, a suite for orchestra, is called "Joice Heth, 161 Year Old Negress." This is a short passacaglia of a very free nature. The form of a passacaglia seems quite suitable to the description of a person who has lived for over a hundred years. Doubtless, if the age were true, she would have seen many variations upon a repeated theme. The theme is first played by a solo cello. After that, it is extended by four measures played by all the cellos. (Ex. 103)

Ex. 103



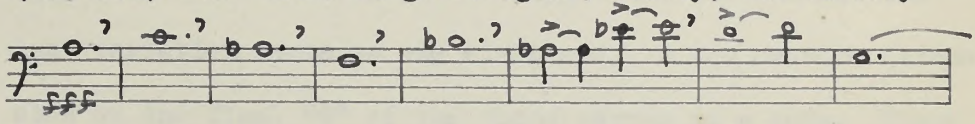
In the first variation, the theme is repeated by the strings and woodwind in octaves. An episode with its material freely derived from the theme follows. In the second variation, the theme is presented with slight alterations by the first violins divisi, the second violins divisi, the violas, and the cellos. The four measure extension of the theme which

appeared at the beginning recurs. There is a third variation (or coda) in which the first four measures of the theme are played again by the solo cello.

William Schuman provides another method of relieving the monotony in a passacaglia by introducing overlapping presentations of the theme. Thus, as one variation upon the theme ends, another has already begun.

In the second movement, "Passacaglia," of Schuman's <u>String Quartet No. II</u>, the variations overlap. The eight measure theme is played in octaves by all the instruments. (Ex. 104) The theme is given again, softly, but clearly

Ex. 104



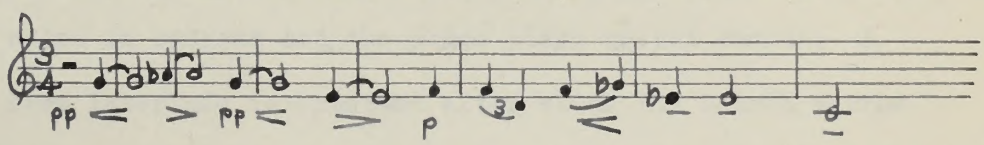
outlined and with simple sustained movement in the parts. In the second variation, the theme appears in the second violin and viola in octaves while the first violin and cello have free two-part counterpoint above it. The third variation is extended and contains free four-part contrapuntal movement. In the fourth variation, the first and second violins (doubled in octaves) play two-part counterpoint outlining the theme with the viola and cello (similarly doubled in octaves). Next, the theme, rhythmically altered, returns in phrases that rise from piano to fortissimo. In the sixth variation, the theme, mezzopiano, is outlined in short phrases amid sustained notes in the other parts. After a crescendo, the theme, strongly accented, is heard fortississimo in the cello. This forceful variation is

followed by a "dolce" one in which the theme is divided among all four parts but is still discernible. In the ninth variation, eighth notes run imitatively through the upper voices while the cello plays the theme. The viola next takes the theme and the other parts gradually enter again, mezzo-piano. With the eleventh variation, there is a recapitulation of the second variation. The twelfth variation is like the third but is shortened and increases to a fortissimo. In the thirteenth variation, the fifth variation returns with its fortissimo rhythmic treatment of the theme. The last variation restates the sixth one. A two measure extension on the final "G" of the theme serves as a coda. There is a diminuendo and the passacaglia ends softly.

Roy Harris has written a passacaglia with a seven measure theme. He, too, employs extensions and interludes to vary the rigid form. The initial theme is lengthened by means of repetition and extension. The larger section is then used as the basis of the variations.

In the first movement of his Quintet for piano and strings, entitled "Passacaglia," Harris presents the theme in octaves by the strings. (Ex. 105) This type of presenta-

Ex. 105



tion and the subsequent free treatment of the theme seem to indicate a theme and variations form rather than a passacaglia in spite of the composer's title. Harris, in accordance with his predilection for long melodic lines has lengthened

followed by a "dolce" one in which the theme is divided
among all four parts and is still discernible. In the ninth
variation, which often run indistinctly around the upper
voices while the cello plays a bass theme, the viola and bass
the theme and the other parts practically enter again, meanwhile
piano. With the eleventh variation, there is a recapitulation
tion of the second variation. The twelfth variation is like
the third but is shortened and interwoven in a fugatini.
In the thirteenth variation, the fifth variation returns
with its fugatinian rhythmic treatment of the theme. The
last variation resembles the sixth one. A two measure exten-
sion on the final "G" of the theme serves as a coda. There
is a stretto and the pianoforte plays arpeg.
Key Durchs has written a pianoforte mit a bassen measure theme.
Ex. 100, analogue extensions and interludes to vary the viola form.
The initial theme is lengthened by means of repetition and extension.
The larger section is then made as the basis of the variations.
In the first movement of his Quintet for piano and
strings, entitled "Pensieroso," Durchs assumes the theme is
believe by the strings. (Ex. 100) This type of transmute-

Ex. 100

tion and the subsequent time treatment of the theme seem to
indicate a tone and variations form rather than a passacaglia
in spite of the composer's title. Durchs, in accordance
with his convictions for lure melodic line and lengthened

the initial presentation of his theme to thirty measures. After the seven measure theme is introduced in octaves by the strings, he presents three repetitions of the theme. There are slight alterations in each repetition but each is still in octaves in the strings. A fortissimo climax is reached but it is succeeded by a piano section. There is a two measure extension at the end. These thirty measures constitutes the unit to be repeated. In other words, the repetition of a short seven measure theme did not conform to the ideas of Harris and was, therefore, extended to a unit of thirty measures which is repeated five times with a free interlude between the third and fourth repetitions. In the first variation, the theme is harmonized in the piano and the repetition is almost exact. The second variation presents the theme in the viola with the gradual addition of the other parts. A figure is repeated in ostinato fashion in the left hand of the piano. In the third variation, the theme, transposed a major second higher, is played by the first violin and viola while the second violin and cello have a contrapuntal line of eighth notes in octaves and the piano plays rolled chords. A free interlude is inserted after which the fourth variation restates the theme in the first violin. Played an octave higher, the theme is now broken up into smaller sections. While a rhythmic buildup to continuous triplets takes place, the theme is played in the first violin with

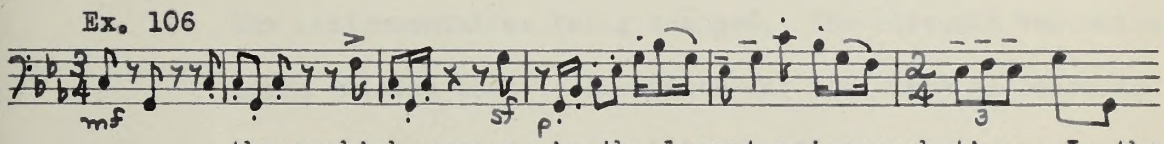
imitation by the other instruments. The continuous rhythmic development is maintained by the piano which gradually progresses from eighth notes to sixteenths, to sextuplets, and finally, to thirty-second notes reaching a climax. At the climax, which forms the fifth and last variation, the theme is transposed a minor third higher and is glorified. There is much imitation among the parts. The triplets of the fourth variation return but are diminished to sixteenth notes at the end. While the second violin, viola, and cello play in octaves, the piano presents another descending octave figure. It is interesting to note Harris' peculiar method of doubling instruments in this movement. There is a continual doubling, practically throughout the passacaglia, of the first violin and viola in octaves and, similarly, of the second violin and cello in octaves. Very often, the piano also plays in octaves. This kind of instrumentation produces an organ-like effect very well suited to the character of a passacaglia but which is, obviously, not the best type of string quartet writing. The doubling also hinders free contrapuntal movement among all the parts. Perhaps, in departing from the strict form of the passacaglia in the variations, Harris tried to recreate through his process of doubling the sonority of the early organ passacaglias.

Although six, five, and four measure themes are usually associated

with ground basses, they have also been used by contemporary American composers as passacaglia themes. The variations in these passacaglias are as complicated contrapuntally as those in passacaglias with eight measure themes.

The "Prelude" of Wallingford Riegger's Prelude and Fugue for band is marked "Passacaglia" in the score. After a nine measure introduction, the passacaglia theme is presented by the bassoons, bass clarinet, and baritone saxophone. (Ex. 106) There are thirteen variations upon this

Ex. 106



theme which appears in the lowest voice each time. In the first three variations, one and then two lines, each doubled in thirds, soar above the theme. These parts are characterized by their syncopation and triplet figure. In the fourth variation, while the euphonium plays the theme, the English horn states an obligato melody in sixteenth notes which is derived from the fourth and fifth measures of the theme itself. This melody is continued in the fifth variation by the piccolo and xylophone. The basses play the theme and the clarinets provide an inner line of eighth note triplets. In the sixth variation, as well as in the seventh, the passacaglia theme is retained first by the basses and then by the horns and baritones. The rhythmic figuration above it turns to sixteenth note triplets and dotted sixteenth notes with thirty-second notes. The

percussion is also added on similar rhythms. The eighth variation presents the theme in the basses, syncopated chords in the brass, and an ascending triplet scale figure in the flutes and clarinets. In the ninth variation, the theme is heard in the tympani. There is a fortissimo tutti above it on figures derived again from the fourth and fifth measures of the theme. The tenth variation is like the eighth but the theme is played by a solo tuba. Otherwise, the variation is identical melodically, only the instrumentation being changed. The eleventh variation again relates back to the ninth for the theme is heard in the tympani and pizzicato basses with the same melody above it. This time, however, the flute enters a beat later and an octave higher on the melody forming a short canon. The twelfth and thirteenth variations continue canonic treatment. The twelfth variation presents the theme in the first oboe in a canon at an octave and one beat with the alto saxophone. The thirteenth variation is a three-part canon on the theme, still at the octave and one beat.[1] A syncopated transition of six measures leads directly into the fugue.

Douglas Moore's Dirge (Passacaglia) for organ begins with the theme in the pedal. (Ex. 107)

---

1. Cf. Chapter I, Ex. 11, p. 59 and p. 53.

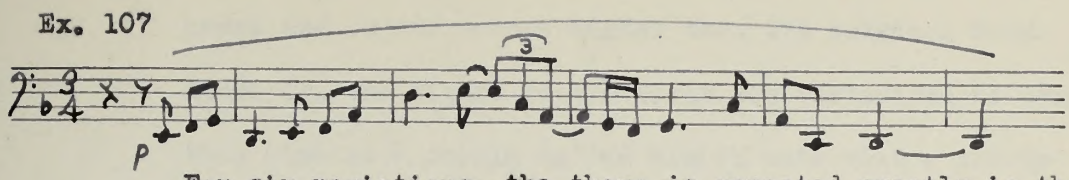
Percussion is also added as another ingredient. The sharp variation presents the theme in the cadenza, supported chords in the brass, and an accompanying tremolo scale figure in the flutes and clarinets. In the sharp variation, the theme is heard in the trumpet. There is a triplet-rhythm which adds to the figures heard again from the fourth and fifth measures of the theme. The tempo variation is like the slight but the theme is played by a solo tuba. Otherwise, the variation is textural melodically, only the instrumentation being changed. The slower variation again relates back to the minor for the theme is heard in the trumpet and clarinets against the arpeggiated accompaniment with the same melody above it. This time, however, the flute enters a beat later and an octave higher on the melody forming a short canon. The melodic and instrumental variations continue canonic treatment. The tempo variation presents the theme in the first oboe in a manner of an echoing one beat with the solo accompanied. The instrumental variation is a three-part canon on the theme, with at the notes and the beat. A syncopated transition or six measures leads directly into the finale.

Douglas Moore's Pipes (Passacaglia) for orchestra begins with the theme in the bass. (Ex. 107)

---

1. Cf. Chapter I, Ex. 11, p. 38 and p. 39.

Ex. 107

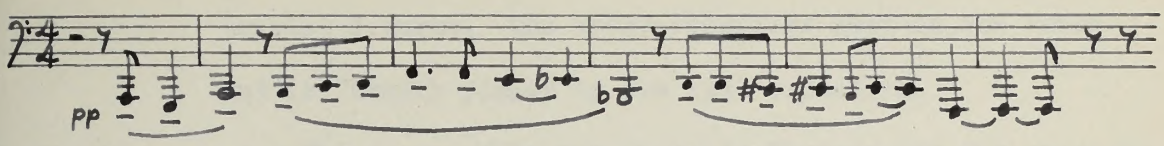


For six variations, the theme is repeated exactly in the pedal. In the very first variation, a figure consisting of a dotted eighth note and sixteenth note followed by a half note is introduced and assumes the character of a second theme. The simple development of this motif, with the gradual addition of more eighth note triplets and sixteenth notes, occupies the first six variations above the theme. In the seventh, eighth, and ninth variations, the theme, an octave higher, is transferred to the lower manual. The repetition, however, is still exact. Around the theme, three contrapuntal lines are woven, two above and one below. Thus, four independent melodies proceed together, three of which are derived from the theme. In the tenth variation, the theme is heard another octave higher with two contrapuntal lines above it. The pedal is silent now and the variation is played pianissimo. Continuing in this soft vein is the eleventh variation in which the theme appears still another octave higher in the soprano. The twelfth variation restates the theme in the pedal one octave higher than originally introduced. Sixteenth notes in an arpeggio figure ascend softly above the theme and, in the thirteenth variation, turn into a more definite melody progressing by scale step rather than outlining the chord. In the fourteenth and fifteenth variations, the theme remains in the

pedal and is one octave higher than its original form. Above it, the figure of the first six variations returns, this time as a double dotted eighth note with a thirty-second note and is followed by two quarter notes rather than the half note. Both of the variations are forte. They begin a gradual crescendo to the climax which appears later. In the next six variations, the theme returns in its original low octave in the pedal. For the sixteenth and seventeenth variations, scales in thirty-second notes sweep up and down above the theme with a line of full chords also making its appearance. The eighteenth variation consists of a two-part canon at a sixth and one beat above the theme. In the nineteenth and twentieth variations, the dotted eighth and sixteenth note figure, followed by the half note, returns in chords in the upper manual with a sixteenth note figure in the lower manual. Both appear above the theme in the pedal. In the twenty-first and last variation, a fortissimo climax is attained. The theme is in the pedal, and the secondary theme in altered chords while runs in thirty-second notes continue over a low sustained pedal for a two-measure section. This leads to another three measures in which the passacaglia ends on a sustained chord that swells to a powerful fortississimo.

The theme of the third movement of Walter Piston's Concerto for orchestra, named "Passacaglia," is stated by a solo bass tuba. (Ex. 108)

Ex. 108



In the first variation upon the theme, the brass section is predominant. The second variation is an Adagio in which the bassoon and English horn have an obligato melody above a moving background in the clarinet and flute. In the third variation, there is a fugato in the strings while the double bass plays a version of the theme below, in ostinato. Each time the figure is repeated, it begins on a different part of the measure which is another example of shifted rhythm. Above the ostinato, the violins, violas, and cellos present the fugato.[1] The fourth variation contains the theme in the woodwinds. In the fifth variation, the theme is given to the bassoon and horn with a pedal point in the strings. There is a canon at an octave and one measure between the first and second flutes, doubled in fourths, and the first and second clarinets, also doubled in fourths. In the sixth variation, there is a version of the theme in canon between the first and second violins at a diminished fifth. The violins play a triplet rhythm. While this takes place, the brass outline the theme in chords. A development follows and leads to a climax. Canonic treatment in the woodwinds ensues. In the seventh and last variation, the theme returns in its original

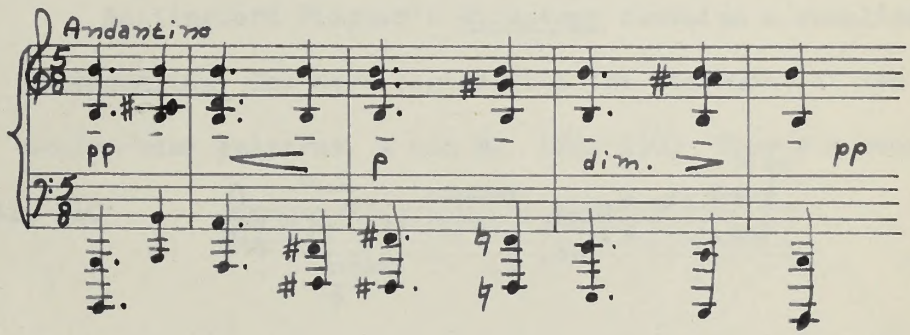
---

1. Cf. Chapter II, Ex. 38, p. 132.

form in the bass. The strings and woodwind continue the triplet figures. The theme reappears next in the brass and is finally played by the full orchestra.

The theme of Walter Piston's Passacaglia for piano is presented by the left hand while the right hand has a pedal and occasional sustained harmonies over it. (Ex. 109)

Ex. 109



There are nineteen variations, each four measures long. In the first five, the theme is clearly evident in the bass. In the seventh and eighth variations, the theme is transposed but still in the bass. The ninth through the fifteenth variations start a two-part style of writing the rhythms and figures of which are quite similar to those found in Bach's two-part Inventions. Double counterpoint is employed in a pair of variations, the ninth and tenth. Here, variation ten is the inversion of variation nine. In the eleventh variation, the theme found in the soprano of the right hand is the inversion of the theme in variations nine and ten. For the sixteenth to the eighteenth variations, chords outline the theme and build to a fortissimo. In the nineteenth and last variation, the theme is restated as at the beginning but the chordal figura-

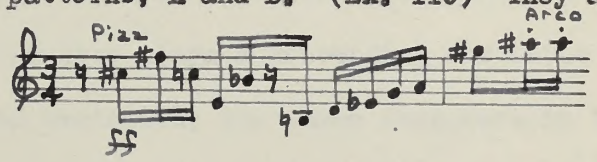
tion of variations sixteen through eighteen remains. The original right hand presented with the theme at the very beginning is retained an octave lower.

Wallingford Riegger provides an example of a passacaglia in the twelve-tone system. The theme of his passacaglia is only three and a third measures long.

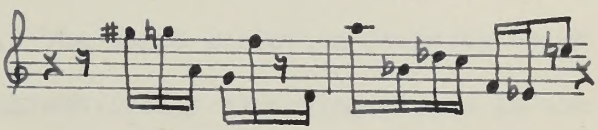
Wallingford Riegger's Dichotomy contains a complicated passacaglia. The work begins with the statement of two twelve-tone patterns, A and B. (Ex. 110) They are treated

Ex. 110

A



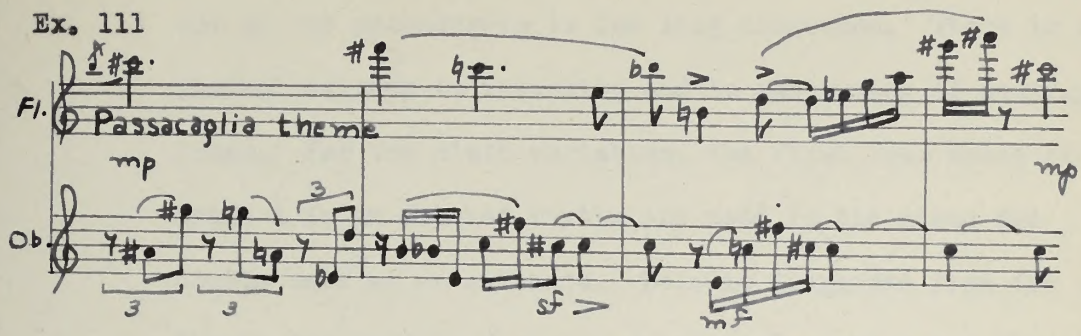
B



by many types of contrapuntal devices in the twelve-tone system. A and B are presented again, developed and extended, augmented and inverted, played backwards, backwards and inverted, and combined both wholly and in part. The second half of the composition consists of the passacaglia. The theme is introduced by the flute and is based on the augmentation of A. (Ex. 111) With it, the oboe plays a form of A backwards. The theme itself is three and a third measures long. This means that the second entrance of the theme is on the second beat, the third entrance on the third beat, the fourth on the first beat, and so on. Thus, each presentation

of the theme begins on a different beat so that shifted

Ex. 111



rhythm is used throughout the passacaglia. The first variation repeats theme A in the flute and theme B in the clarinet, while the oboe plays a descending chromatic scale figure. In the second variation, the theme reappears in the flute, the chromatic figure in the oboe and clarinet, and theme B in the bassoon. The third variation presents theme A in the trumpet, a chromatically ascending figure in the first violin, and a chromatically descending figure in the second violin, viola, and cello. In the fourth variation, theme A again appears in the trumpet while the flute, oboe, and clarinet play part of theme B and the viola plays theme A inverted. The next two variations consist of theme A in the bassoon and horn, the chromatically descending figure in the flute, oboe and clarinet, and a triplet figure in the strings. The seventh variation presents theme A in the flute, oboe, and bassoon while the piano plays a forte triplet figure. Only the first five notes of theme A appear in the cellos and double basses in the eighth variation. All the instruments are gradually added. The tempo now

changes from three-four to three-eight time. The remainder of the passacaglia is one long crescendo. There is a gradual buildup in intensity and in the number of contrapuntal lines. For the ninth variation, the first four notes of theme A in an altered rhythm are used in the piano and double bass as an ostinato. Melodic fragments from the two themes are used in a contrapuntal manner and weave throughout the whole orchestra. Theme A, inverted and backwards, is heard in the horn; theme B, backwards, in the second trumpet; theme A, inverted, in the bassoon and horn; theme A in the horn, and theme B in the first trumpet, all being doubled also in the strings. The rhythm of the ostinato is changed so that it starts on the first beat instead of on the second. This continues the shifted rhythm idea. With this new form of the ostinato, another variation is begun. Theme A is heard in the second trumpet while repeated sixteenth note double stops in the first and second violins and violas help build up to a climax. These double stops rise melodically on the ascending chromatic pattern. The ostinato is slightly altered again and theme B, backwards, is heard in the horn. In the last variation, the ostinato figure undergoes many rhythmic changes. Above it, the themes, in whole and in part, are used in stretto fashion, one beginning before the other has finished. The first trumpet plays theme A; the horn, theme B backwards; the second trumpet, theme B; the horn, theme A; the second trumpet, theme A backwards; the second trumpet, theme B;

and the horn, theme A inverted. There are chromatic glissandos in sixths in the first and second violins and violas as a fortissimo climax is reached. The work ends with trills in the woodwinds, the chromatically ascending figure in the brass, sixteenth notes repeated in the upper strings, and rhythmic chords in the piano, cello, and double bass.

The following works are significant in showing the far reaching extent of the passacaglia in modern American music. Ernest Bloch's Suite Symphonique contains a passacaglia as the second movement. Israel Citcowitz has written a Passacaglia, Seth Bingham a Passacaglia for orchestra, Virgil Thomson a Passacaglia for organ, and Adolph Weiss a Passacaglia for horn and viola. The final section of Gardner Read's Cello Concerto is a passacaglia. Leo Sowerby has also composed a Passacaglia, Interlude, and Fugue for organ. Douglas Moore incorporates this form in his Wind Quintet and In Memoriam for orchestra for both of these works contain passacaglias. Harold Morris has composed a Ballade in the form of a passacaglia for piano and has also used the passacaglia in his Trio No. II. The Suite for solo flute by Ruth Crawford is described as containing a passacaglia in the third movement.[1]

---

1. Cowell, Henry. American Composers on American Music, p. 111.

The modern American composer has retained and enhanced the solemn, noble character of the passacaglia. Although the devices used in presenting the main theme in the variations are often very complicated technically, the American composer has manipulated them in such a way that the result reaching the ear is not a mesh of elaborate contrapuntal lines trying to disguise the theme beyond recognition, but a transparent veil through which the original theme is practically always visible.

The chaconne is closely related to the passacaglia, so much so that it is often very hard to differentiate clearly between the two. The chief characteristic of the chaconne, however, is the presentation of the theme not alone in the bass as in the passacaglia but fully harmonized. The theme may be introduced in an upper voice. American composers of today have not written to any extent in this form and examples of chaconnes are practically non-existent in their music. It seems safe to state, since examples of chaconnes are so rare, that the contemporary American composer has almost entirely neglected this type of composition preferring to use its sister form, the passacaglia.

CHAPTER V

CHORALE PRELUDE

> Chorale prelude: "Polyphonic compositions for the organ based upon the melody of a chorale (or sacred tune)"[1]

The stately dignified character and the broad movement of a chorale or hymn tune afford the composer many opportunities to enlarge and build upon the original melody. Modern American composers such as Henry Brant, Roy Harris, Gardner Read, Roger Sessions, William Schuman, Leo Sowerby, and Virgil Thomson have employed hymn tunes taken from many religions as the basis of their chorale preludes. The hymn is usually presented in one hand, or in the pedal, while the other parts weave around it in contrapuntal style. Although the melody is not always stated in long notes as a Cantus Firmus, the rhythm is usually a slow and decorous one. The hymn is divided into short phrases, clear and well defined. Often, a hold (fermata) or short pause emphasizes the end of each phrase. The accompanying voices, usually based on a melodic figuration that is sometimes continued throughout with slight alterations, form an entwining mesh of counterpoint around the chorale theme. Although one brief presentation of the chorale is sufficient, composers frequently repeat it several times, lengthen the chorale notes, or may even insert interludes or extensions between the repetitions of the hymn. Virgil Thomson repeats the melody

---

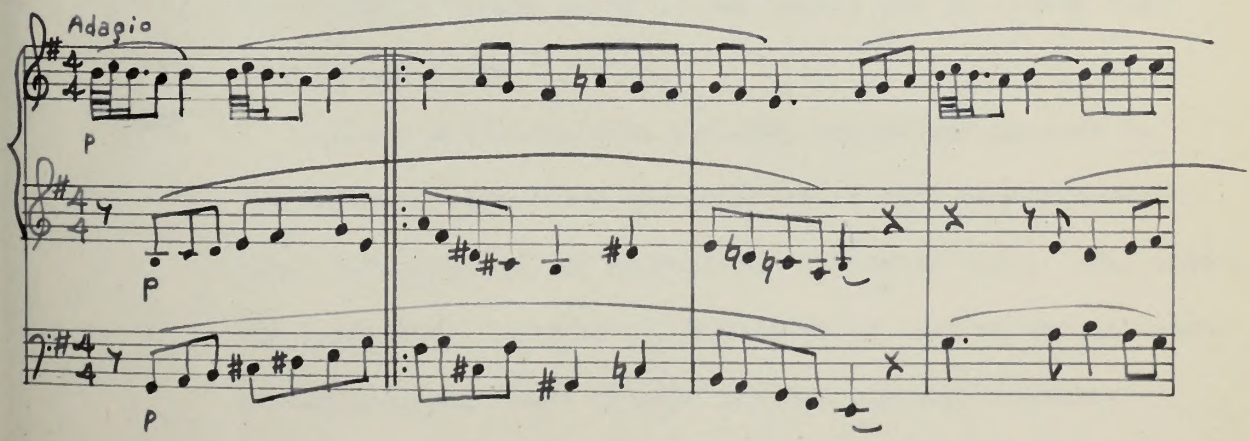
1. Apel, Willi. Harvard Dictionary of Music, p. 532.

five times in his Pastorale on a Christmas Plainsong; Roy Harris presents seven treatments of the chorale in his Chorale for strings; and Leo Sowerby handles the chorale melody as an ostinato by playing it seventeen times in the "Chorale" of his Suite for organ.

The most common type of chorale prelude is that called the melody chorale or figured chorale. Here, the chorale appears in the soprano (or another voice) as a continuous melody while the other parts act as accompanying voices of strong contrapuntal nature. They maintain definite melodic figurations. Most of the chorale preludes in J. S. Bach's Orgelbüchlein are of this type. Modern American counterparts are found in Roger Sessions' Three Chorale Preludes for organ.

> All are in three-part writing and are closely woven contrapuntal elaborations on the theme. In the first chorale prelude, the soprano (right hand) starts with an ornamental turn while the alto (left hand) and pedal play an eighth note melody, with a rest at the end of each phrase. (Ex. 112)

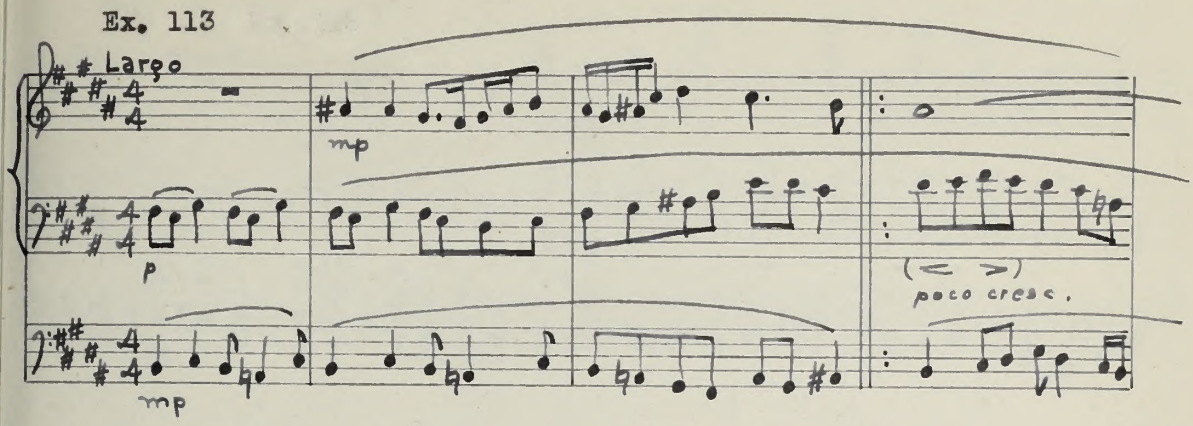
Ex. 112



The three independent contrapuntal lines weave toward and away from each other in turn. After a repetition of the first section, the second part retains the main characteristics: the ornamental turn of the soprano and the eighth note line of the alto. There is a transition in three-two time to a third part in which the same idea is kept in the soprano but the other two voices become more elaborate. The pedal descends to the lower part of its range and sixteenth notes are used. Outside of the "piano" marked at the very beginning, there are no other dynamic indications so that the entire chorale prelude preserves a soft atmosphere. Besides the commas inserted in the music to show brief pauses after each short phrase, the first section contains a long rest in the alto after the first phrase and a long rest in the pedal after the second phrase. The motion is continuous in the second part which has no rests. Because the motifs at the beginning of the third part are shorter, this section introduces quarter rests twice in the pedal, and an eighth rest once in the alto.

In the second chorale prelude, the melody appears in the soprano. The tenor and pedal start with accompaniment-like figures while the soprano has a measure rest. (Ex. 113) The ends of the phrases are indicated by long sustained notes in the soprano. This chorale prelude has much rhythmic variety for dotted eighths and sixteenths, groups of four sixteenth notes, quarter notes, eighths, and dotted quarters

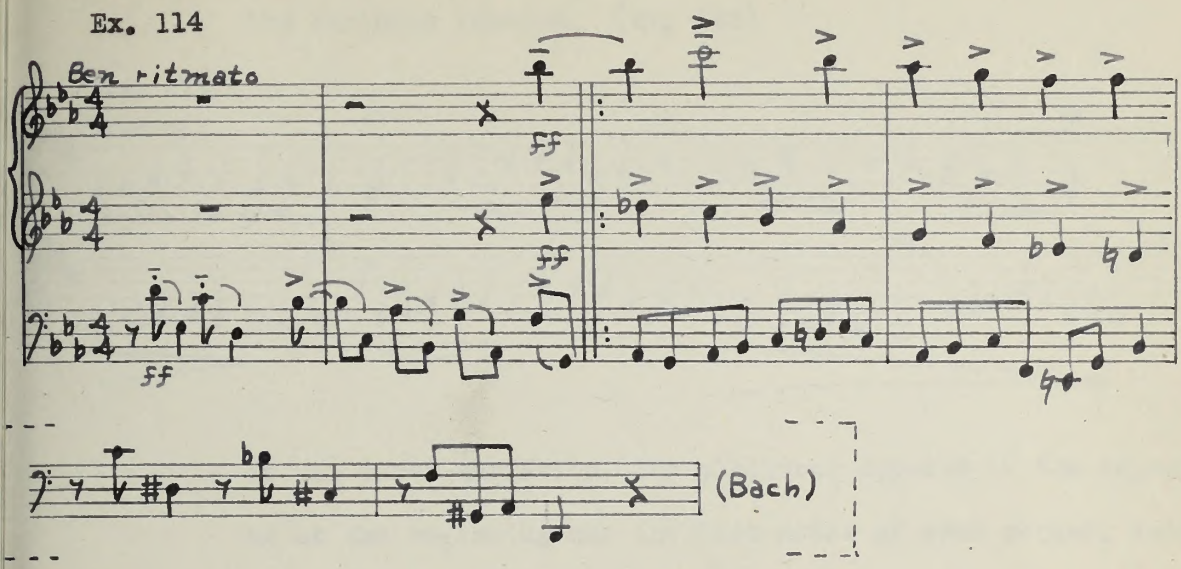
Ex. 113



with eighths are all employed. The rhythms in the soprano are mostly of quicker values than those in the tenor and pedal which use chiefly eighth and quarter notes. Again as in the first chorale prelude, the first section is repeated. The second part is of a similar nature with a feeling of continuous motion persisting until the ritardando at the end. Commas also divide the phrases in the soprano and pedal.

In the third chorale prelude, the pedal is the most active voice. It begins, fortissimo, with descending leaps of sevenths. These bring to mind a similar use by J. S. Bach in his chorale prelude, "Durch Adam's Fall ist ganz verderbt," in which downward skips of diminished sevenths are employed to depict Adam's fall. The melody in the soprano is fortissimo also, strongly accented and syncopated. The alto follows the soprano. (Ex. 114) Both alto and soprano have long sustained notes at the end of the phrases. The bass proceeds nimbly with leaps and continuous eighth notes. After the first part is repeated, the second

Ex. 114



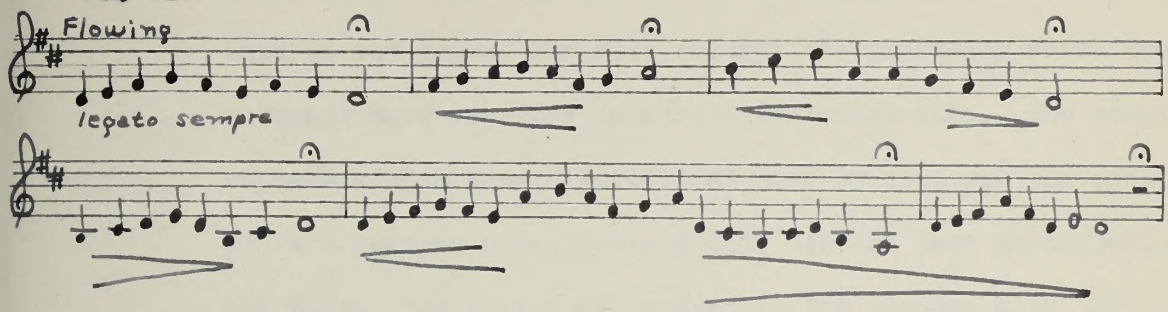
section begins with the bass jumping up instead of down. At the end, the alto, too, becomes more active. It moves in eighth notes and skips along with the bass. In the last two measures, the soprano sustains a note; the alto presents a measure of leaps and then a measure of syncopation; and the pedal continues to skip. In contrast to the first chorale prelude, the third is fortissimo throughout.

Another melody or figured chorale is Virgil Thomson's Pastorale on a Christmas Plainsong for organ. In this chorale prelude, the form is a combination of a melody chorale with five presentations of the plainsong and of chorale variations. Each repetition introduces new elaboration.

The plainsong is first presented alone by the soprano. The melody is characterized by its construction of quarter notes, the holds at the end of each of its six phrases, and

its rhythmic freedom. (Ex. 115)

Ex. 115



In the first variation, the plainsong appears in the soprano as at the beginning but the last notes of each phrase, which were previously underneath the holds, are now lengthened. Thus, the holds are eliminated. The long fifth phrase is also slightly altered so that it will fit into two measures. The tenor adds a simple contrapuntal line against the soprano in half notes, quarter notes, and whole notes. The pedal joins in the fifth measure in half notes and dotted whole notes. The second variation restates the plainsong in the soprano with the last notes of each phrase lengthened still further. While the tenor has a line of quarter notes against it, the pedal outlines the melody in long notes. Consecutive seconds are used in places and impart a modern dissonant sound to the plainsong. In the third variation, the alto presents the plainsong with the last notes of each phrase lengthened again. The soprano weaves an eighth note figuration above it which turns into triplets and sixteenth notes in fantasia-like style. The pedal states

a melody in half notes and half rests. This is followed by a pause, to which the entire variation has led. After a hold on the pause, the alto resumes the plainsong which now occupies more measures in strict four-four time. The soprano repeats eighth note figures that move by step and the pedal plays a quarter note counterpoint. In the last presentation, the fifth, the plainsong returns in the soprano with the last notes of the phrases lengthened still more. The tenor has an inner line of consecutive fifths while the pedal plays a countermelody of a simpler nature. The intensity rises from piano to a forte climax and then dies down again. There is a pianississimo ending on the eighth note figuration from the third variation.

The ostinato principle, that is, the repetition of the chorale melody, is employed by Leo Sowerby in the "Chorale" of his Suite for organ. This chorale prelude is in the form of chorale variations. With each repetition of the theme in the pedal, new ideas are introduced above in the upper parts.[1] Sowerby has also written Three Chorale Preludes for organ:

> "one on a theme rescued from a forgotten motet by Palestrina, and the other on a Calvinist hymn-tune and one on the hymn-tune 'Rejoice, ye pure in heart.'"[2]

Roger Sessions' Chorale No. 1 for organ is an example of a chorale prelude in fantasia style (chorale fantasia). Sessions also

---

1. A detailed analysis of this work is given in Chapter III, pp. 143-5.

2. De La Marter, Eric. Boston Transcript. October 13, 1917.

combines elements of the chorale variation within the fantasia.

His chorale prelude begins with thirty-second notes sweeping in winding figures in the soprano over a sustained pedal. After a pause with a hold over it, the chorale itself is presented in six and, later, seven voices. It rises from mezzoforte to forte. The chorale is in quarter notes for the most part. A variation upon that portion of the chorale which was just heard is now performed. While the soprano holds a quarter note, the alto has a swirling thirty-second note figure. Then, they exchange their parts. The pedal is silent. The soprano, alone, curves in sinuous thirty-second note figures leading to the presentation of the second phrase of the chorale. This is in six voices and contains mostly quarter notes. The portion of the chorale is thus played in full harmonization. In the following variation, the pedal is silent. There is an eighth note and four thirty-second note figure in the soprano accompanied by the alto. While the soprano sings the chorale motif in quarter notes, the alto and tenor alternate in eighth notes and thirty-second notes. (While one has an eighth note, the other has thirty-seconds; then, the parts are reversed.) At the same time, the pedal presents the descending bass line of the chorale in its harmonized form. The soprano proceeds alone weaving a line of thirty-second notes. It is soon joined by the alto. A more elaborate combination follows: the chorale melody appears in the soprano in quarter notes,

the alto and tenor alternate on a quarter note and thirty-second note figure, and the bass has leaps of ninths and sevenths in a dotted eighth and sixteenth note rhythm. This continues for a long section in which the soprano, using thirty-second notes, gradually becomes more and more ornate. A syncopated transition on the chorale melody rises to the full organ. A descending thirty-second note swirl leads to the full harmonization of the chorale. Passage work, again in thirty-second notes, follows as a variant of the prededing chorale statement. Sixteenth note triplets and new rhythmic treatment build up to a fortississimo. A melodic descent in thirty-second notes and eighth notes alternating between soprano and alto brings the work to a fortissimo ending.

Thus, this chorale prelude is constructed of statements of portions of the chorale in harmonized form. These alternate with elaborate, fantasia-like, passage work variations upon the chorale melody.

Other chorale preludes for the organ have been written by Henry Brant and Gardner Read, the Four Chorale Preludes by the former and Three Chorale Preludes by the latter.

A chorale fugue is another kind of chorale prelude that has been employed by Virgil Thomson. In this type, the chorale melody is treated as the subject of a fugue with imitative entries. Then, the main body of the chorale prelude continues in fugal style.

Thomson has composed Four Variations and Fugues for

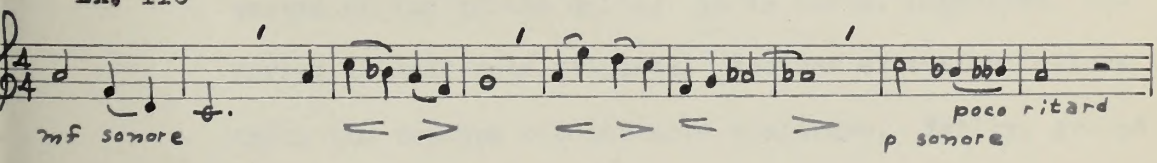
organ on "Come ye disconsolate," "There's not a friend like the lowly Jesus," "Will there be any stars in my crown?" and "Shall we gather at the river?."[1]

American composers have extended the possibilities of the chorale prelude in adapting it to orchestra and not writing it always for organ, as was the original custom. Roy Harris has composed a Chorale for strings. In a foreword in the score, Harris writes:

> "Most of our Hymn tunes came from the Lutheran service either directly or indirectly, and it must be remembered that Luther incorporated many of the German folk songs into his service. Out of the Lutheran idiology and practise Bach developed the Chorale Variation Form, in which he fused the Religious order of his people with the contrapuntal practises which he inherited from Italy and the Netherlands.
>
> "This Chorale has a similar aesthetic and form problem. The theme is taken from the melodic contours of early American Church tunes. The form is a variation development of that theme."

The chorale theme is first presented in harmonized form by all the strings (two violins, two violas, two cellos). Each phrase is clearly defined by a brief break before going on to the next. (Ex. 116)

Ex. 116



The first variation contains a triplet figure in the first and second violins above the augmentation of the chorale theme in

---

1. Rosenfeld, Paul. An Hour with American Music, p. 98.

the second viola. There is a dolce solo by the first violin. The variation closes with the same last measure of the chorale theme, also keeping the "ritard." The second variation, "Poco Piu Mosso," is still mezzopiano and cantabile. It is more contrapuntal, however. While there is a variation on the chorale melody in the first and second violins, the second viola outlines the first phrase of the chorale theme in whole notes accompanied by a pizzicato cello. This corresponds to the type of chorale prelude in which the theme is played in long notes as a Cantus Firmus with the other parts weaving around it. Then, the second cello outlines the second phrase of the theme in whole notes while the variation appears in the first cello and second violas above it. The violins are silent. The melodic outline of the last two phrases of the chorale is also clearly retained. An extension precedes the third variation. Then, the theme appears in the second violas while the other parts introduce a quarter note line. The third phrase of the theme is presented in the second cello. It is forte, augmented, and varied in half note triplets. Another extension follows in which the texture becomes more elaborate. Trills, groups of five notes, quarter note triplets, and the use of mutes contribute to the intensification. In the fourth variation, without mutes, there are quick changes from pizzicato to arco in rapid succession. This variation, in twelve-eight time, introduces more leaps in the upper parts while the

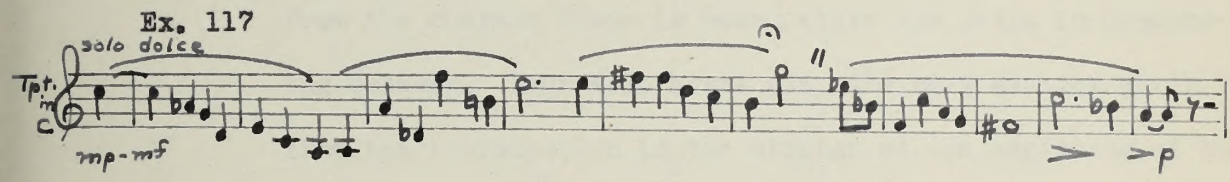
theme is outlined in the second cello. The strings are muted again in the fifth variation. The violin plays in its higher range. While the second violin has five, six, and seven note groups of sixteenths and trills, the first viola outlines the theme. The other parts draw lines in quarter and half note triplets. In the third and fourth phrases of the theme, no mutes are used. The theme is heard in the first violin while the other instruments have an accompaniment, each in contrary motion to the other. The first phrase of the chorale theme returns in the sixth variation exactly as it was at the very beginning of the work. The second phrase is altered. The third phrase continues as at the beginning but in shifted rhythm. The last phrase is again the same as at the beginning. Tempo changes (three-four to four-four to six-four), sweeping accompaniment in the second cello, and an incomplete version of the theme lead to the last section, "Poco meno mosso." After another presentation of the first measure of the theme as it was at the beginning, there is a sustained part in all but the first violin and first viola. These two instruments maintain a quarter note and half note line. The last measure of the original theme is augmented to fill two measures. The chorale ends "piano sonore."

In his Symphony No. III, William Schuman uses a "Chorale" as the beginning of the second part. This is in the form of chorale variations.

As an introduction, the divided violas and cellos,

doubling each other in octaves, move slowly in half and quarter note lines. A basic motion of quarter notes is preserved. The strings continue in slow moving chordal lines underneath a solo trumpet which presents the chorale theme. (Ex. 117)

Ex. 117



The flute, above half note chords in the strings, plays a more ornate version of the chorale theme. The strings lead to a small fortissimo climax in a rhythm taken from the chorale theme in quarter notes and half notes. They drop down again and, once more, build up in intensity. In a contrapuntal variation, the first violin plays a duet with the viola on the theme. While the second violin and viola state a pianississimo eighth note inner line in perfect fifths, the first violin and cello (two octaves apart) present an extended melody. There is a syncopated section in which the two outer voices are still doubled in octaves and the inner two still in consecutive fifths. With a treatment of a fragment of the theme, a fortississimo climax is reached. The first four measures of the chorale theme return glorified, "sonore," in three flutes, three oboes, E flat and three B flat clarinets, first and second violins, and violas. The theme is played in full triads, that is, with each part

a third below the last. At the same time, the bass clarinet, three bassoons, double bassoon, cello, and double bass play the chorale theme in an inverted form. The first group of instruments is thus mirrored by the second group. After a diminuendo to pianississimo, an English horn solo derived from the chorale theme is heard above the cello in descending octaves. Four solo horns play the next section which is like the introduction in the strings at the beginning of the movement. The first and third horns are doubled in octaves as are the second and fourth horns. Two trumpets appear over the divided violas and cellos again. As the first trumpet presents a melody derived from the chorale theme, the second trumpet plays a descending scale. Soft chords in the divided violas and cellos and sustained notes in the oboe and English horn end the Chorale pianississimo. A sudden attack on low "B flat" in the double bass dies down from a "sfffz" to "piano." After a hold, the next movement begins immediately. Although this work is not the usual type of chorale prelude in that the theme is presented in one form with elaborate contrapuntal lines around it, it does fall into the category of an extended chorale variation form since the entire movement is based upon the chorale theme presented at the beginning. The theme itself returns in varied forms throughout and with subsidiary parts derived from it.

In Leo Sowerby's Medieval Poem for organ and orchestra, Schuman's method of procedure is reversed. The work is an enlarged choral

fantasia. In the foreword to the score, Sowerby names the chorale on which the work is based as "No. 339 of the New Hymnal of the Protestant Episcopal Church from the liturgy of St. James, translated by Gerard Moultrie, 1864." The thematic material and mood of the work are derived from the chorale.

> The treatment in this work is free and rhapsodic. Instead of presenting the chorale at the beginning of the composition, however, Sowerby waits until near the end. Then, after having used fragments of the theme throughout the work, he produces the chorale for the first time in its original simple form in the organ. Thus, the whole work is a free elaboration upon the chorale which is not presented until the end.

While they are not necessarily strict chorale preludes, chorales have appeared as the basis of several compositions by contemporary American composers.

> Henry Cowell has written Three Chorales and Ostinati for oboe and piano. Virgil Thomson's Sonata da Chiesa contains a "Chorale," "Tango," and "Fugue." Another example of a work based upon a chorale in a free style is his Symphony on an American Hymn Tune. Morton Gould has introduced popular music into the chorale by his Chorale and Fugue in Jazz.

CHAPTER VI

TOCCATA, INVENTION, CONCERTO GROSSO, AND SUITE

Besides the polyphonic forms and devices mentioned in the preceding chapters, other types of compositions of the sixteenth, seventeenth, and early eighteenth centuries have been resurrected and rejuvenated by modern American composers. In the toccata, invention, concerto grosso, and suite, many composers of today have retained polyphonic treatment.

I. TOCCATA

> Toccata: "A keyboard composition in free idiomatic keyboard style, employing full chords and running passages, with or without the inclusion of sections in imitative style (fugues)."[1]

In the hands of contemporary American composers, the toccata has grown in proportions and brilliance while still retaining its original characteristics. Since it is a display piece for the technique of a virtuoso player, runs and ornamental passage work are freely mingled with contrapuntal devices. Contrapuntal sections often alternate with freer episodes. Usually, a feeling of perpetual motion is maintained.

---

1. Apel, Willi. Harvard Dictionary of Music, p. 749.

Leo Sowerby's Toccata for organ begins with an arpeggiated broken chord pattern for two measures. Underneath the broken chord figure in the right hand, the main theme is added in the left hand and lasts for nine measures. Then, the first eleven measures are repeated with alterations in the last part. During this, the pedal remains silent. A second theme and its accompanying figure, fuller and more contrapuntal, is heard. After this, the first eleven measures return in transposition. Thus, the pattern of the toccata is set: the alternation of a free and rhapsodic theme with a contrapuntal second section. The toccata continues with three contrapuntal voices, based on the second theme, which weave three different rhythms. The second theme is extended and developed. The pedal, however, has not yet entered. In a new episode, a pianissimo sixteenth note arpeggiated figure is played under the melody. This long section rises to a forte and dies down again to pianissimo. The melody is retained on top with the continuous sixteenth note pattern beneath it. After a modification of the first theme, there is also an altered version of the second theme. Sixteenth note broken chord figures in both hands, in contrary motion to each other, lead to a restatement of the first theme which is made fuller by the addition of the pedal. The first theme is next played a perfect fifth lower in the pedal while the right hand takes the broken chord figure an octave higher. The left hand presents an

inner line of chords. This arrangement is repeated again. For the ending, the very first two measures of the piece return and are extended; the last part of the first theme is developed; a motif from the second theme is heard; and the "full" organ is used. This toccata is one of the perpetuum mobile type, that is, throughout the entire work (except the last four measures which serve as a ritardando) a motion of continuous sixteenth notes is maintained.

Other examples of toccatas for keyboard instruments are Quincy Porter's Toccata, Andante, and Finale for organ and Ernest Brooks' Toccata for piano.

Occasionally, a string or wind instrument is combined with a keyboard instrument in the toccata. This is sometimes further extended by adding a small orchestra to the keyboard instrument.

Conlon Nancarrow has written a Toccata for violin and piano. The third movement of Paul Creston's Suite for alto saxophone and piano is a "Toccata." In his Prelude and Allegro Walter Piston has combined the organ and strings.

> "The 'Allegro' is a free development in variation form of a theme first set forth by the lower strings. The organ part in this movement is in the classical toccata style."[1]

---

1. Boston Symphony Orchestra Program Notes of Oct. 30, 1943.

Gradually, with the addition of more instruments, toccatas for orchestra were written. In the orchestral toccata, the contrapuntal devices of ostinato, fugato, and canonic imitation are frequently employed.

Gardner Read's toccata in his Prelude and Toccata for small orchestra begins with a rhythmic figure in the tympani. It is interesting to compare this beginning with that of the toccata in William Schuman's Symphony No. III. The latter composer begins his toccata with a solo snare drum. Read continues with sprightly themes in the woodwind and strings. A solo bassoon next presents a "scherzando" theme which forms the basis of the rest of the toccata. Fugato entries upon the theme are used. The theme appears in the piccolo, flute, and oboes in fourths. This is followed by strict imitation on the theme above a pedal. All the high woodwind play the theme again in fourths. The use of imitation is quite in keeping with the character of the toccata for the earliest toccatas had alternations of free and canonic or fugal sections such as Read employs in this work.[1] A climax is reached as the theme is played fortississimo by all the woodwind reinforced by brass chords. Later, they are doubled by the strings and this brings the toccata to a forceful ending. Throughout the entire composition, each instrument has a chance to "show off" as it plays the theme.

---

1. Claudio Merulo (1533-1604) who had much to do with the early development of the toccata originated a formal scheme that had five parts: a free fantasia section, a fugal or canonic section, fantasia section, fugal or canonic section, and a final free part.

The first movement of Randall Thompson's Symphony No. II displays the characteristics of a toccata. The principal theme is presented by the horns, forte, and is answered by the trumpet. A rhythmic figure derived from the theme serves as the background. The second theme is accompanied by a short figure in the cello which is used throughout the section as an ostinato.[1] Later, the cello motif is played by all the instruments in turn. In the development, there is a gradual crescendo climaxed by a fortissimo return of the first theme. Against it, the tympani play a counter-rhythm. After a transition, the second theme reappears. The second theme is heard once more played in augmentation and fortissimo by the horns and trumpets. The movement ends with a short minor chord. The light fast rhythm of the ostinato figure, first played by the cello under the second theme, lends the feeing of perpetual motion so often associated with the toccata. This motif is used consistently, often, in imitation, by the woodwind. The use of solo instruments adds to the feeling of technical display. Usually, there is a trio of soloists as, for example, three solo horns on the first theme, three solo trumpets plus a bassoon, and, later, three solo clarinets.

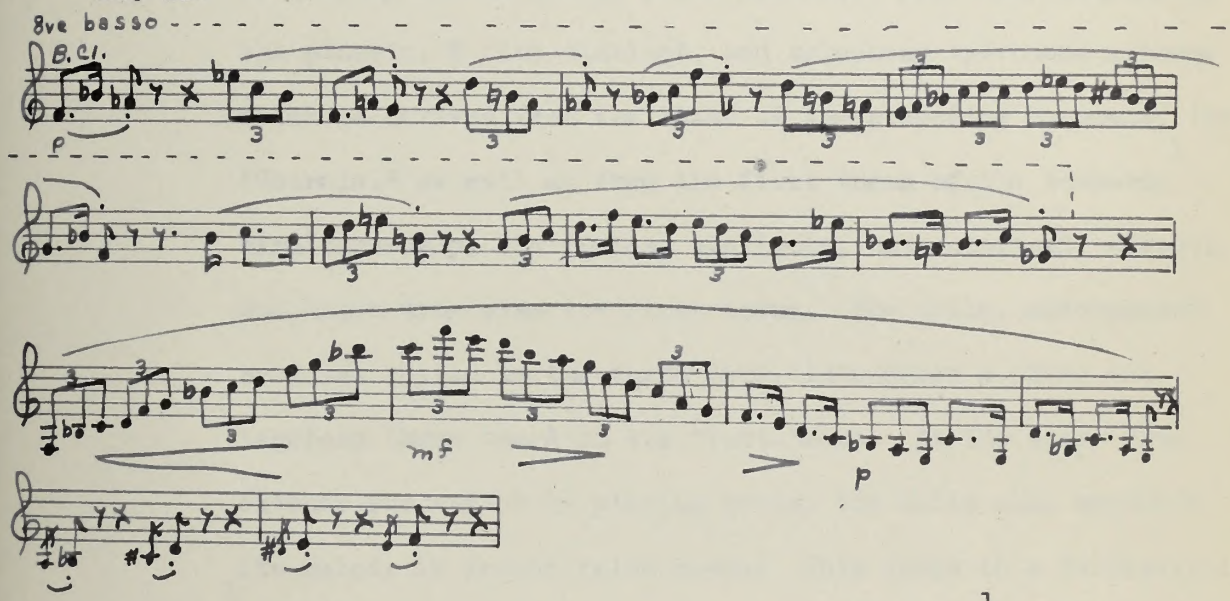
In the last movement, "Toccata," of William Schuman's Symphony No. III the height of technical display is reached. Over a sustained low "B flat" in the bassoons and double bas-

---

1. Cf. Chapter III, Ex. 75, p. 165.

soon, the snare drum presents the rhythm of the first theme. The bass clarinet plays the first theme while the snare drum continues a counter-rhythm underneath it. The first theme itself is designed to exhibit the technical skill of the player with its extremes in range and sweeping arpeggiated runs. (Ex. 118)

Ex. 118



As in the preceding "Passacaglia" and "Fugue,"[1] the opening is canonic. The oboe and English horn now present the principal theme. While the bass clarinet plays the countertheme (the rhythm of which had been played previously by the snare drum), the snare drum introduces a new rhythm. The piccolo is added. As three clarinets state the principal theme, the flutes play the countertheme and the bass clarinet presents

---

1. Cf. Chapter II, pp. 103-4, and Chapter IV, pp. 188-9.

a theme on the second counter-rhythm of the snare drum. After this canonic beginning, four horns and four trombones have a short rhythmic section. Then, the woodwind play sustained mezzopiano and dolce lines as the tympani present a rhythm like that of the principal theme. It is obvious by this time that each instrument is being given an opportunity to display its technical possibilities. Now, they combine as the piccolo, E flat clarinet, and xylophone introduce a theme which is derived from the theme of the preceding movement, the "Chorale," as well as from the first theme of the toccata.[1] Simultaneously, the flutes, clarinets, bass clarinet, bassoon, and snare drum play the first theme. The cello, accompanied by a new rhythm in the snare drum, introduces a piano and leggiero theme based on the first theme. As the snare drum extends its rhythm by playing rolls, the cello also augments its melody in larger value notes. This leads to a fortississimo cadenza for all the strings. The divisi cellos start the cadenza with chords and double stops. To this, divisi violas are added and, finally, the first and second violins. The cadenza is largely based on the Chorale theme. After a pause, there is a fast arco version of the Chorale theme in the rhythm of two sixteenth notes followed by an eighth rest with an accent on the first. This is played by the

---

1. Cf. Chapter V, Ex. 117, pp. 218-220.

strings. While the double bassoon and tuba sustain a low note and the double bass drones a fifth, the first violin and viola, in octaves, present a quarter note version of the Chorale theme. A climax is reached as the bass clarinet, bassoons, double bassoon, four horns, four trombones, tuba, and double bass play a fortississimo augmentation of the principal theme. At the same time, the first and second violins, viola, and cello state an inner rhythm of three sixteenths and a sixteenth rest, with an accent on the first note in full chords. The trumpets next play a triplet rhythm and then sustain underneath the woodwind which sweep up and down, forte, on the triplet scale and arpeggio figure of the first theme. After this, the strings resume the triplet passages and lead to quarter note lines in the woodwind. Against them, the strings play the previous version of the Chorale theme in two sixteenth notes and an eighth rest with the accent on the first note. A new triplet rhythm, eighth note followed by an eighth rest and another eighth note, builds up to a climax as the principal theme is heard in the horns against it. The whole orchestra joins on the triplet rhythm. As the woodwind and strings sweep up the triplet scale passage of the first theme, there is a sustained melody in the trumpets and trombone. A fortissimo and rhythmic climax brings the work to a close.

Another example of a toccata for orchestra is the Toccata by Roy Harris.

II. INVENTION

> Invention: "A musical idea or fabrication as developed in a composition."[1]

Under the guiding pen of J. S. Bach who was its foremost user, the invention presented the development of a single musical idea into a small composition by contrapuntal means. All types of polyphonic devices were employed as the motif was developed. These included double counterpoint, canon, inversion, augmentation, diminution, retrograde motion, and stretto. Although some American composers have employed contrapuntal two-part writing that makes use of these polyphonic devices in developing one or two musical ideas (such as in Walter Piston's Suite for oboe and piano and Roy Harris' Soliloquy and Dance for viola and piano), they usually do so in a larger composition containing other styles of writing, which is not devoted exclusively to the elaboration of one idea in contrapuntal manner. Virgil Thomson,

---

1. Thompson, Oscar. International Cyclopedia, p. 879.

however, has written Five Inventions for piano. Paul Creston, too, has composed Five Two-Part Inventions for piano.[1] The invention has also been employed by Deems Taylor.

Although the invention has not been used to a great extent by American composers of today, Virgil Thomson has produced another type of composition that develops one idea through contrapuntal means. This composer has initiated what he calls musical portraits. These are short but complete compositions which Thomson writes, usually with the person in front of him. Thus, he describes the subject in music. Each portrait is a complete form in itself. Very often, a polyphonic device or principle forms the basis of the portrait. Some, for example, are canons, small fugues, or passacaglias.

III. CONCERTO GROSSO

> Concerto grosso: "The early type of concerto in which not one soloist but several soloists are opposed against a full or string orchestra. The solo group was called the 'concertino' and the accompanying musicians were the 'ripieno' or filling-in group, or the 'Concerto Grosso' from which the form takes its name."[2]

Polyphonic forms and devices very often find their way into this type of concerto. The most characteristic feature of the concerto grosso, the division of the instruments into a solo group and an

---

1. The composer mentions his use of the invention in the answers to the questionnaire sent to him.

2. Thompson, Oscar. International Cyclopedia, p. 364.

accompanying group, has, naturally, been retained by modern American composers. Samuel Barber uses a wind concertino in his Capricorn Concerto. Walter Piston and Albert Stoessel employ changing groups of soloists; Werner Janssen and Robert Russell Bennett, dance bands; and Ernest Bloch, the piano.

The element of jazz has been incorporated in the concerto grosso by many American composers.

> In the first movement of his Concerto Grosso for strings and piano, Albert Stoessel introduces shifting rhythms and false accents to gain "the vigor and snap of Broadway."[1] Stoessel does not employ one definite concertino but resorts to changing small groups used as soloists in contrast to the tutti or ripieno. For the other movements, Stoessel uses a "Sarabande," "Pavan," and as the last movement an "Introduction and Gigue."
>
> Two composers, Robert Russell Bennett and Werner Janssen, have gone even farther than Stoessel in incorporating the jazz element into the concerto grosso by using small dance bands as the concertino. In Bennett's concerto grosso, entitled Sketches from an American Theater, the dance band consists of two alto saxophones, one tenor saxophone, two trumpets, one trombone, a guitar, and a piano. While this small orchestra constitutes the concertino, a regular

---

1. Howard, John Tasker. Our Contemporary Composers, p. 83.

symphony orchestra constitutes the ripieno. The two orchestras do not mingle but alternate with each other, taking turns as it were. This pattern is maintained throughout the five movements: "Praludium (opening chorus, vigorous)," "Dialog, ingenue and juvenile," "Theme song," "Comedy scene and blackout," and "Marcia - finale with flags."[1]

In Werner Janssen's New Year's Eve in New York, a symphonic poem for symphony orchestra and jazz band, the concertino consists of two soprano saxophones, two alto saxophones, a tenor saxophone, a banjo, piano, and drums. For the most part, the poem is a programmatic description of the moods associated with the ending of the old year, midnight, and the beginning of the new year. It is not until the last section, called the "Celebration of the New Year," that the concertino is introduced. The concertino starts alone in an imitative beginning, the second saxophone being answered by the third. The trumpets join and then the strings. A slightly canonic or imitative style alternates with more homophonic episodes. Janssen differs in his method of handling the concertino from the procedure used by Bennett. While the latter merely alternated the concertino and ripieno, the former not only alternates them but has one answer the other and both play together in a free intermingling manner.

---

1. Venus, Abraham. The Concerto, pp. 270, 281.

The concerti grossi written by Ernest Bloch and Walter Piston are of decided polyphonic character. Besides the free mingling of independent contrapuntal lines, they include canons, cancrizans, fugues, and passacaglias in their movements.

In Bloch's Concerto Grosso for string orchestra and piano obligato, the piano serves as the concertino. The work opens with a "Prelude, Allegro energico e pesante." In D minor, the movement is in three-part form. Heavy chords and broad contrapuntal lines form the first section; an arpeggiated piano accompaniment supports the middle section; and, then, there is a return to the first part which is slightly altered in the repetition. The whole effect is that of a modern Handel. A "Dirge, Andante moderato," forms the second movement. Bloch suggests the basic rhythm of the sarabande here by using a dotted eighth and sixteenth note followed by a half note to produce a feeling of accent on the second beat. The movement is in three-part form with a middle section that again contains an arpeggiated accompaniment. Starting in C sharp minor, the harmonies are heaped one upon the other until polytonality is achieved in the middle section. The use of sigh motifs adds a pathetic note. The "Dirge" finally closes in C sharp major. "Pastorale and Rustic Dances" constitute the third movement. Changes in tempo and soloists provide a contrast: there is an "Assai lento" in three-four time in which a solo viola and a solo cello are heard; an "Allegro" in six-eight

time; a section in three-four time in which a solo violin is prominent; an "Allegro giocoso" in six-eight time, and other tempo changes. Occasionally, short canonic passages are used. The last movement, "Allegro," is entitled "Fugue." This lively, vigorous, and forceful fugue wends its way through an exposition with four entries, contrasting episodes and development, an exposition in major, inversion and augmentation of the subject, and reminiscences of the rhythmic figure of the first movement to a triumphant conclusion in major.[1]

In Walter Piston's Concerto for orchestra, the first movement is in the style of a concerto grosso. No definite concertino is used, however. The concertino consists of three or four instruments which vary each time. Thus, practically every section of the orchestra has a chance to play the solo parts. The first theme is presented by the strings. A concertino of oboe, English horn, and bassoon answers. After a development section, the second theme makes its appearance in a concertino consisting of trumpet, horn, and trombone over a staccato accompaniment in the piano. The theme is next played by the woodwind. A restatement of the first theme is followed by a concertino of a solo string quartet. The second theme reappears in the cellos and basses and is then imitated by the whole orchestra. The

---

1. An analysis of this fugue is given in Chapter II, pp. 93-4.

brasses serve as a concertino on the first theme and the whole orchestra brings the movement to a close. The themes and rhythms, besides the form, bring Bach to mind. Sixteenth note scales, an eighth note and two sixteenth note figure, and thirty-second note patterns are mingled in modern, dissonant, polyphonic lines. Although the other two movements of this concerto do not adhere to the same pattern of alternation of concertino and ripieno, they are cast in the mold of polyphonic forms. The second movement, in the mood of a scherzo, is in three-part form. The last part is a cancrizans of the first.[1] The third and final movement is a passacaglia.[2]

IV. SUITE

> Suite: "An important instrumental form of Baroque music, consisting of a number of movements, each in the character of a dance, and all in the same key."[3]

Many of the characteristics of the early eighteenth century suite have been kept intact by modern American composers. This type of suite, which consists of a number of short dances that may or may not contain

---

1. Cf. Chapter I, pp. 81-2.

2. An analysis of this passacaglia is given in Chapter IV, pp. 199-201.

3. Apel, Willi. Harvard Dictionary of Music, p. 716.

polyphonic elements, should not be confused with the later kind of suite which consists of a set of pieces, often descriptive, taken from an opera or ballet. The first type, with which we are here concerned, was the "highest instrumental form of the contrapuntal period, as the sonata is the highest of the harmonic period."[1]

The contrast in mood, rhythm, and tempo of the different movements, so necessary in the old suites to provide variety and escape from the monotony of an uniform key, has also been considered essential to the modern suites.

> For example, Gardner Read's Suite for string orchestra contains a "Prelude," a "Scherzetto," a "Sarabande," and a "Rondo," in that order.

The principle of alternating slow and fast movements forms the basis of the order of the different movements. Practically all of the American composers of today adhere to this principle in their suites.

Few modern suites have all of the movements in the same key as did the old suites. Most of the American composers, however, have confined themselves to nearly related keys or keys that progress smoothly from one to the other in the different movements. Often, if the suite is without a definite key, one or two notes will be chosen to serve as tonal centers. Again, the forms of the separate movements within the modern suite are not as strict as those in the early suites. They are usually in small binary or ternary forms, the different halves

---

1. Grove's Dictionary, Vol. V, p. 184 (Article by C. H. H. Parry).

or sections of which are not always balanced. Often, there is no repetition of each half although this was a "must" in the early suites. The correspondence of the ends of the halves is sometimes but not always preserved.

Contrapuntal treatment such as free melodic interweaving, fugue, canon, passacaglia, double counterpoint, and ostinato is frequently employed in any of the movements. Only those suites that contain polyphonic passages will be described below.

> In his Suite for viola and piano, Paul Creston begins with a "Prelude" in five-four time. This first movement, which is very contrapuntal in texture, commences forte. It employs quick triplets and lines moving in opposite directions. A climax is reached with alternating rhythmic movement (that is, while one part has an eighth note, the other has four thirty-second notes and vice versa). Gradually, the movement dies down to pianissimo. The second movement, "Caprice," is a modern counterpart to the Bach gavotte. Ornamental mordants also lend an eighteenth century flavor. The movement is a small three-part form. In the third movement, an "Air," the first part contains a viola melody accompanied by quarter note chords. This changes in the middle section as contrapuntal eighth note weaving is introduced in the piano. There is a fortissimo climax with the first part restated and glorified. For the last movement, Creston replaces the customary gigue of Bach with a "Tarantella." The composer has a great predilection for this dance which

appears often in his works. The lively movement is in six-eight time and becomes more contrapuntal as it progresses. In the last part of the movement, as in the Bach gigues, a fugal element is introduced.[1]

Walter Piston's Suite for oboe and piano also begins with a contrapuntal "Prelude," in moderately fast tempo. Since the piano plays in octaves all the way through the movement, it is only two-part writing. A basic motion of sixteenth notes is maintained. As in the first movement of Creston's Suite, Piston also uses alternating rhythmic patterns, four eighths above eight sixteenth notes and then vice versa. In this way, double counterpoint in rhythm is achieved. The movement is in three-part form. The first part is presented and then is repeated with the oboe an octave higher. After a short middle section, it finally returns with the parts reversed. The former piano melody is now taken by the oboe and the former oboe part is played by the piano. The second movement is a contrasting "Sarabande" in three-four time. The characteristic elements of a sarabande are retained by Piston: the slow movement and the accent falling on the second beat. This is followed by a lively "Minuetto" in three-four time. The first part is succeeded by a contrasting trio and then repeated exactly in a Da Capo. The tempo and mood change again with the

---

1. Cf. Chapter II, p. 135.

fourth movement, a "Nocturne." This slow movement is in four-eight time and has a sixteenth note accompaniment in characteristic arpeggiated figures. The fifth and last movement is a "Gigue" which contains many contrapuntal elements. The first part states the theme, presents a little free section upon part of it, and then inverts the rest; the second part consists of a canon at the unison and one measure for fourteen measures; and the third part is a shortened modification of the first with a brief coda.

In his Suite for orchestra, Piston does not use dance forms but does employ many polyphonic elements. The first movement, an "Allegro," combines jazz and sonata form and includes both ostinati and fugati.[1] The second movement is a quiet "Andante" which contains an ostinato first theme.[2] In the third and last movement, Piston writes a "Fugue."[3] Many contrapuntal devices are employed in this movement such as ostinato, canon, fugato, and stretto.

In Werner Janssen's Louisiana Suite there is a "Fugue on the American Folk-Song Dixie."[4]

---

1. Cf. Chapter II, Ex. 33, p. 123, and Chapter III, Ex. 57, p. 157.
2. Cf. Chapter III, Ex. 58, p. 158.
3. An analysis of this fugue is given in Chapter II, pp. 90-2.
4. An analysis of this fugue is given in Chapter II, pp. 92-3.

Randall Thompson's Suite for oboe, clarinet, and viola begins with a "Gaio," in two-four time in the key of G major. There is much shifted rhythm within this movement, a few imitative places, and, again, the use of alternating rhythm. As one part holds a quarter note, the other plays a dotted eighth and sixteenth and vice versa. The second movement, in E minor, is an "Adagio assai," in three-four time alternating with four-four time. This movement, too, contains a few imitative passages. In the third movement, an "Allegro," in four-four time, two themes alternate over a drone of a perfect fifth in the viola, a process similar to that in the old musette. At the end, sixteenth note arpeggio passages in the oboe and clarinet move in contrary motion to each other. A "Lento religioso" in three-two time is the next movement. Here, three independent contrapuntal lines continue in flowing motion. A "Grave" in three-four time and in G minor leads to the final "Allegretto" which is fast and light.

Albert Stoessel was one of the most prolific suite writers. Not all of them are contrapuntal in nature as, for example, his Hispania Suite which contains Spanish dances. His Suite Antique, however, is polyphonic in texture. The first movement, a "Bourée," in cut time and in D major, is in three-part form. The first and third parts contain many short canonic entries between the two violins and the piano. The entire middle section is a two-part canon between the two violins at the unison and one measure for twenty-eight

measures. In the second movement, a "Sarabande," in three-four time and in D minor, the rhythmic characteristic of the sarabande is retained. The accent falls on the second beat as Stoessel uses a quarter note and a half note rhythm in the piano. The violins follow one another in a dignified but flowing fashion. "The process is rather that of free figuration of two or three parts, giving in general a contrapuntal effect to the whole."[1] A lively "Rigaudon" in G major constitutes the third movement in three-part form. In the fourth movement, an "Aria," in eight-eight time and in B minor, the two violins sway to and from each other or follow one another while the piano has a moving accompaniment in eighth notes. The last movement, the customary "Gigue," is in six-eight time and returns to D major. After a four measure fugal beginning, the three instruments proceed in lively counterpoint. The movement is in three-part form, the first section being repeated at the end with the same violin parts but with an added ascending line of quarter notes in the piano part.

The partita was at first a series of variations and gradually came to be synonymous with the suite. Besides containing variations, however, the partita sometimes has Italian dances such as the burlesca. Both Paul Creston and Walter Piston have retained these characteristic features.

---

1. Grove's Dictionary, Vol. V, p. 182 (Article by C. H. H. Parry).

Piston's Partita contains a "Prelude," "Sarabande," "Variations," and "Burlesca."

Creston's Partita for flute, solo violin, and strings begins with a "Preamble" in five-four time and in E major. Characteristic rhythms such as groups of four sixteenths, an eighth note plus two sixteenth notes, and a dotted eighth note followed by a sixteenth note are employed. The movement is very contrapuntal with three or four independent lines weaving together. The second movement, a "Sarabande," is in three-four time and in C sharp minor. It retains the rhythmic accent on the second beat. This movement begins with muted pianissimo strings stating the first theme which is eight measures long. The theme is restated with slight alterations. On the third repetition, the solo violin enters with a smoothly flowing melody. On the fourth repetition, the flute soars above; the solo violin introduces a secondary theme; and the strings play the theme slightly changed. The fifth presentation retains the basic rhythm in the upper strings, a descending line in the cello and bass, and a contrapuntal duet between flute and solo violin. The theme is repeated as it was at the beginning with the solo flute and solo violin entering contrapuntally above it. The theme is then played as it was in the second repetition with the solo violin and flute moving in thirds. Next, the theme is heard as at the third repetition with the solo violin and flute moving in sixths. On the next presentation, the theme occurs as at the fourth repetition

but the flute and solo violin reverse their parts. The fifth repetition is repeated with the same upper parts and leads to a pianissimo conclusion. Thus, there are five varied presentations of the theme followed by five more variations each corresponding respectively to one in the first set. In the third movement, "Burlesk," in E minor, there is a canon between the solo violin and flute. This canon, at the octave and two and a half measures, starts the movement and lasts for eight measures. It is later repeated at the octave and two measures for five measures, forte, but with accompaniment. The fourth movement is an "Air" in A minor. Throughout the "Air," only four instruments are used. The solo viola interweaves a continuous eighth note figure and the solo cello plays a continuous dotted quarter note figure. The melody is presented by the flute and solo violin entering one after the other. A three- and four-part contrapuntal flow is maintained. The fifth and last movement is a "Tarentella," again in E major. A little ascending run in the flute and a rapid melody in the solo violin start the movement. A merry chase ensues. The middle section contains a canon between the first and second violins at the octave and two measures for eleven measures. Later, while the others play a repeated note above, the cello and bass have running figures. Four and five parts move independently in this movement. The "Tarentella" continues to

gain momentum up to the fortississimo ending.

David Diamond has also written a Partita for oboe, bassoon, and piano.

Two suites by Roy Harris deserve special attention. In these, Harris gives each movement a title of some phase of life in place of the usual names of the dances. These movements, however, are so selected that many of their characteristics are common to the old dances. "Religion" might be a sarabande, "Philosophy" an air, and "Recreation" a gigue.

In his Time Suite Harris has composed each movement so that it will last a specific number of minutes, the whole equalling nineteen minutes. The first movement is a presto called "Broadway" which lasts for one minute and is "a study in assymetrical rhythm."[1] In the second movement, "Religion," the Phrygian and Lydian modes are used and the treatment is purely contrapuntal. The movement lasts two minutes. The third movement is a three minute fantasia entitled "Youth." Four sections, each a minute long, constitute the fourth movement, "March of Time." The sound of a train whistle connects each part. The fifth movement, "Philosophy," lasts for five measures and is "a study of diatonic and chromatic scales." The finale, "Labor," takes four minutes and is "a study in rhythms." The fast agitated tempo proceeds to a broad climax in which the composer "tries to show the resolution of chaos into order."

---

1. The quotations in this paragraph, as well as the analysis, are taken from John Tasker Howard's Our Contemporary Composers, pp. 141-2.

Harris' Piano Suite begins with a movement called "Occupation." It is free, broad, and rhythmic without contrapuntal influence. In the second movement, "Contemplation," Harris introduces the theme in octaves at the beginning. It is repeated over and over, each time becoming more elaborate. On the first repetition, it is harmonized. Gradually, the voices gain more independence and move contrapuntally. The theme, however, is nearly always clearly outlined within the mesh of quickening rhythms and moving parts. Toward the end of the movement, a fantasia style is reached. The movement is built on the theme and variation idea and might be called a very free passacaglia. The last movement, "Recreation," starts "forte, crisply." A gay gigue-like feeling is produced. Within this carefree movement, there is a free use of consecutive fifths. For the most part, the two hands double one another but, occasionally, achieve independence and move in contrary motion.

CHAPTER VII

THE INDIVIDUAL AMERICAN COMPOSER'S RELATION TO POLYPHONIC FORMS AND DEVICES

After analyzing the uses of polyphonic forms and devices in the works of contemporary American composers, it is evident that there are four groups: the first consisting of those men who use polyphonic forms and devices prolifically in their compositions, the second of those who employ them moderately, the third of those who resort to them only occasionally, and the last group of composers who do not use polyphonic forms and devices at all in their works.

Walter Piston, Roy Harris, and William Schuman are in the first group. Each one, however, has a different approach to polyphony.

WALTER PISTON is the American composer who exhibits the most prolific use of polyphonic forms and devices. In fact, it is doubtful if there is any composition by Walter Piston that does not contain some polyphonic form or device. The composer himself says that he does not have any preferences regarding these forms but tries to find the natural expression for each new idea.[1] Thus, his ideas are embodied

---

1. In the preparation of this dissertation, a questionnaire was sent to forty American composers requesting their views in regard to the use of polyphonic forms and devices in American music of today. Chapters VII and IX are based upon replies to the questionnaire and personal letters from the composers as well as upon the analyses made by the author.

in passacaglias, toccatas, fugati, fugues, and ostinati. We find whole sections of a composition in cancrizans and canons of many types in abundance. Piston has an excellent contrapuntal technique and does not hesitate to employ it in creating polyphonic works that are among the most complex written by Americans. He seems to find a perfect means of expression in polyphonic writing. When the leading composers of America were asked in 1944 to write works based on some phase of World War II, a subject that would call for the utmost expression on the part of the composer, Piston wrote a Fugue on a Victory Tune. Always logical in construction, his music strives toward the "ideal of perfect balance" and "perfection of absolute pure form."[1] He is content to continue the use of polyphonic forms and devices in the traditional manner but adds more dissonant contrapuntal lines and more modern instrumentation. Piston has, nevertheless, an interesting, clear, and easy-to-listen-to manner of handling polyphonic material. The great influence J. S. Bach has had upon his music is evident also in the rhythmic and melodic contours of his works. There is no doubt that although he may not have employed the polyphonic forms and devices in as novel, fresh, or imaginative ways as some of the other American composers, Piston still reigns supreme as the most prolific and expert craftsman.

ROY HARRIS' works are also filled with polyphonic forms and devices. Opinions on the musical value and effect of Harris' counter-

---

1. Citkowitz, Israel. "Walter Piston - Classicist." Modern Music, Jan.-Feb. 1936, p. 9.

point differ. Henry Cowell considers Harris' polyphony as being forced, artificial, and based on harmonies to too great an extent.[1] Aaron Copland writes that Harris attempts any form of the old masters and uses them in all of his works, but the result is Harris' own version of the age-old forms. His written analysis of the structure of the piece rarely corresponds to the actual musical facts.[2] It is true, as both Cowell and Copland mentioned, that Harris' polyphony is sometimes forced and experimental. We find compositions for strings, such as the Quintet, in which there is an almost continuous doubling in octaves of the first violin with the viola and of the second violin with the cello. This procedure automatically hinders free contrapuntal interflow of independent parts. Harris' canonic imitation is usally of the simplest type, mostly at the unison or octave, and lasts for only a few measures. His counterpoint is awkward at times. This has been attributed to Harris' lack of technical training. The absence of academic traditions, however, has enabled him to use polyphonic forms and devices in a broader and more sweeping manner. With all of its so-called "faults," the polyphony of Harris has still been effective and has had far reaching influence on the younger American composers, for it is imaginative and expressive.

WILLIAM SCHUMAN is the third most prolific employer of polyphonic

---

1. Cowell, Henry. American Composers on American Music, p. 66.

2. Copland, Aaron. Our New Music, p. 168.

forms and devices. He uses the fugue, canon, passacaglia, toccata, and ostinato. Here is a composer who can, and does, combine the academic knowledge and skill of Piston with the inventive powers and originality of Harris. Thus, we find polyphonic forms that are excellent in structure and yet have new creative features that give them an entirely original aspect. His method of inserting extensions in the passacaglia and fugue, his chromatically drawn-out canonic treatment, and his boogie-woogie ostinati are indicative of his clever, yet expressive manipulation of polyphonic forms and devices. Schuman imparts to them a feeling of freshness while they, in turn, give his music a sense of forcefulness.

The majority of American composers belong to the second group and take moderate recourse to polyphonic forms and devices.

ERNEST BLOCH, the oldest composer in this group, does not seem to use polyphonic forms and devices to any extent in his short instrumental solos or duets.[1] It is interesting to note that his works from the "Jewish period" rarely contain these forms or devices. In other compositions for chamber groups or large orchestra, however, we find copious examples of extremely well-written canons, ostinati, fugues, and fugati.[2] These adhere closely to traditional patterns but are also infused with the modern spirit of Bloch himself.

---

1. Twelve instrumental solos and duets analyzed by the author contained no examples of contrapuntal forms or devices.

2. These works include the Symphony in C sharp minor, the String Quartet, the Suite for viola and orchestra, the Concerto Grosso, the Three Nocturnes for trio, Four Episodes for chamber orchestra, Evocations, and the Violin Concerto.

While the other American composers have written works of many different types, it is interesting to note that practically all of ALBERT STOESSEL's creative activity was confined to composing suites in a combination of the eighteenth and twentieth century manners. These contain many polyphonic forms and devices, especially canons and fugues.

Many composers in this second group have shown marked preferences or dislikes for certain polyphonic forms or devices. QUINCY PORTER has most commonly employed the canon, ostinato, and fugue as well as the toccata. The composer states that he has never written a passacaglia or chorale prelude because he feels that the variation type implied by the passacaglia is less in keeping with our modern trend of mind.[1] Porter has composed some fugues but has never used one in any of his seven string quartets.[1] DOUGLAS MOORE, on the other hand, writes that he enjoys the device of passacaglia and finds it particularly stimulating.[2] He has used the passacaglia very often and has also employed the canon, fugato, and ostinato. He feels, however, that the cancrizans is too mechanical a device to be useful to him.[2] GARDNER READ has used some canonical writing and has composed several chorale preludes. He believes that the latter form has great possibilities today.[2] Read has written many passacaglias and feels that, of all the older polyphonic forms, the passacaglia offers the greatest chances for contrapuntal expression today.[2] The fugue appears to him to be

---

1. Quoted from a letter to the author from the composer.

2. Quoted from the questionnaire answered by the composer.

unconvincing but he admires fugal writing (especially in Hindemith) and uses it himself, usually as an outgrowth of the prelude, toccata, or passacaglia.[1] Polyphonic forms as used by Read are well-constructed and show skilfull craftsmanship and vitality. HAROLD MORRIS writes that he has used little ostinato (which he believes tends to monotony and limits tonally), cancrizans, and canon (which he considers still useful but usually too obvious).[1] Realizing that fugues and passacaglias offer the most to the present day composer, he has employed them frequently.[1] On the other hand, FREDERICK JACOBI has something of an antipathy to fugal writing in contemporary music.[1] He employs canon occasionally and finds the ostinato principle very effective and useful.[1]

VIRGIL THOMSON states that he has no prejudices or preferences in using any particular form or device.[1] Canons, fugues, passacaglias, ostinati, and fugati are included in his works. His musical portraits, which have previously been compared to the invention, utilize many types of small polyphonic forms and devices.

LEO SOWERBY has resorted to the passacaglia, toccata, canon, ostinato, fugue, fugato, and chorale prelude. It is interesting to note that most of his polyphonic forms are used in works for the organ, the instrument on which many of these forms and devices were originally developed to a high degree. Sowerby, too, shows a great deal of technical skill in manipulating the polyphonic forms and devices.

DAVID DIAMOND has employed the fugato, ostinato, canon, and fugue.

---

1. Quoted from the questionnaire answered by the composer.

2. Cf. Chapter VI, pp. 230-1.

In the works of SAMUEL BARBER, fugato, ostinato, simple canonic imitation, and the passacaglia are found.

The polyphony of RANDALL THOMPSON is characterized by its broad strokes. Its very simplicity makes it powerful. The composer states that he has no particular preferences or dislikes regarding any polyphonic form or device.[1] He has used the ostinato, canon, and toccata. He does not attempt to remodel these forms but tries to use them unostentatiously and artistically.

LOUIS GRUENBERG and AARON COPLAND, both of whom have exploited the possibilities of jazz in symphonic music to a greater extent than any other American composers, have made great use of the ostinato jazz bass. Here, however, the resemblance between the two men stops. Gruenberg wrote in his artistic creed that he rejects all systems that tend to cramp the emotional sweep of one's imagination including fugues and other easily acquired technical matter.[2] Besides the ostinato jazz bass, Gruenberg has occasionally employed the canon. Aaron Copland, on the other hand, while striving for simplicity, nevertheless has employed more complicated types of polyphonic forms and devices such as the passacaglia, fugue, four-part canon, and canon by augmentation as well as simple canonic imitation and ostinato passages. Thus, although they both do not wish to clutter up their music with involved contrapuntal writing, the former dogmatically refuses to use it at all while the latter employs it in a skilfull transparent way.

---

1. Quoted from the questionnaire answered by the composer.

2. Howard, John Tasker. Our Contemporary Composers, p. 153.

ADOLPH WEISS and WALLINGFORD RIEGGER are two American composers who have adopted the twelve-tone system in its entirety. Weiss has used the cancrizans, fugue, passacaglia, and canon to a great extent. Similarly, Riegger has employed the fugue, fugato, passacaglia, canon, and cancrizans the most. In discussing the contrapuntal technique of these two men, it is also necessary to mention their use of inversion, augmentation, diminution, shifted rhythm, cross rhythms, and double counterpoint, all of which is an integral part of the twelve-tone system. Riegger has never written a toccata or invention.[1] He has employed what he calls "cumulative sequence" by adding voices sequentially, while still keeping the original motif.[2] Like Riegger and Weiss, ROGER SESSIONS tends to manipulate his material in retrograde, inversion, augmentation, and diminution but does not do so in a strict twelve-tone sense. He has employed the fugato to a great degree, the ostinato as atmospheric background, and the chorale prelude.

Similar to Riegger's innovation of "cumulative sequence" is the "cumulative ground bass" of PAUL CRESTON. The composer explains that this is the superimposing of several ground basses upon each other, one at a time.[3] As he uses it, the ground bass usually has a rhythmic motivation. Creston has employed the ground bass the most; canon, fugato, toccata occasionally; and never the cancrizans which he considers the most unmusical of devices and mere "paper" music. Since

---

1. Quoted from a letter to the author from the composer.

2. Cf. Chapter I, pp. 64-5.

3. Cf. Chapter III, pp. 146-7.

he feels it is impossible to recognize by sound any melody played backwards and since sound is the real basis and material of music, Creston claims that the cancrizans should be discarded.[1] BERNARD ROGERS has also made extensive use of the ground bass as an enlargement of the ostinato principle. He has employed the canon, fugue, and simple ostinato, too. He feels, however, that the fugue should be used only when its clarity and directness are absolutely needed.[1] Rogers sees no validity in the cancrizans device which seems to him, as.well as to Creston, to be headwork and nothing more. Rogers adds that although cancrizans is useless to him, he realizes that it might be valuable to another personality.[1]

ROBERT McBRIDE, ROBERT RUSSELL BENNETT, and MORTON GOULD have applied their experiences in the field of "popular" music to the old polyphonic forms. A considerable influence of jazz in their handling of them is evident from the use of small jazz bands as concertini in the concerto grosso idea, of fugues written on jazz subjects and in a jass idiom, and of ostinato jazz basses. McBride has employed the fugue and fugato the most and Bennett the fugato, ostinato, and canon. The latter refers to the difficulty of using the fugue in modern compositions and points out the fact that even Beethoven spoke of this trouble.[1] Gould has resorted to the fugue and brief jazz ostinato and states that his only prejudice is against the obvious and self-conscious kind of contrapuntal writing.[2]

---

1. Quoted from the questionnaire answered by the composer.

2. Quoted from a letter to the author from the composer.

HERBERT INCH writes that he has used the canon and fugue the most.[1] He also states that he is more inclined to compose in a contrapuntal style without fitting it exactly into a specific form or device.[1]

Thus, while all of these composers in this second group use polyphonic forms and devices moderately, each has chosen the forms or devices that suit him best. Moore, Read, and Morris laud the passacaglia while Porter denies its capabilities in modern music; Morris supports the use of the fugue, Jacobi does not. While Read, Porter, and Rogers employ the fugue in their works, they also feel it has its weak points. Moore, Morris, Creston, and Rogers flatly refute the expressive powers of the cancrizans. Jacobi, Creston, and Rogers prefer the ground bass or ostinato while Morris feels that it is a limiting device. Other composers, while not expressing themselves definitely for or against any particular form, use the canon, fugato, and ostinato the most in their works. Each, however, tries to put his own personality and something new into the individual form and device.[2]

---

1. Quoted from the questionnaire answered by the composer.

2. HARL MacDONALD will probably belong to the second group also since, in answer to the questionnaire sent to him, he mentions his use of polyphonic forms and devices as ostinato and fugue. Not enough of his compositions, however, were available to the author to make definite conclusions. WERNER JANSSEN has also used ostinato and fugue and would seem to be in the second group but since only two of his works were available, there is hesitation in placing him. HENRY DREYFUS BRANT and ISRAEL CITKOWITZ would likewise seem to be in the second group judging from the catalogue of their works as it appears in Thompson's International Cyclopedia which mentions compositions of the polyphonic type. None of these works, however, could be obtained for analysis. Since only one work by BERNARD HERRMANN was available, it is also impossible to place him. MARC BLITZSTEIN, judging again from the catalogue of his works in the International Cyclopedia, would probably be in the fourth group of non-users.

The third group of composers use polyphonic forms and devices only occasionally.

HENRY COWELL, noted for his experiments in tone-clusters and other phases of modern experimentalism, has used the three- and four-part fugato in two of his very numerous works. He has employed the ostinato on a few occasions and has written a fugue.

GEORGE GERSHWIN, surprisingly enough for a composer who was supposed not to possess any academic skill, has written a fugue and several excellent canons including two-, three-, and four-part ones. Gershwin especially enjoyed manipulating his melodic material in this manner. Isaac Goldberg relates:

> "Among the new pieces that George plays for me is more than one that seems to support this movement Back to Bach. He has a song in which various principles of canon writing are employed with a most skillful effect, all the time without destroying the music as an essentially popular product. For his counter melody he inverts his main theme, as if a tonal mirror were placed beneath his melodic line, and plays the melodies simultaneously. Not content with this, also at the same time he echoes his main theme in a sort of canonical imitation. It's all great fun for the composer and he is boyishly jubilant when the various designs fall into a lively pattern."[1]

The chief characteristic of Gershwin's polyphony is its genuine spontaneity.[2]

DEEMS TAYLOR occasionally resorts to simple canonic imitation, ostinato, fugato, invention, and augmentation.[3]

---

1. Goldberg, Isaac. George Gershwin, pp. 36-7.

2. Cf. Gershwin's canons described in Chapter I, pp. 48-9, 63, and the "Crap Game Fugue" in Porgy and Bess which is analyzed in Chapter II, pp. 117-120.

3. Quoted from the questionnaire answered by the composer.

HOWARD HANSON's early music shows the use of canons and fugues, even of double fugues. Hanson writes, however, that rather early in his composition life he developed the feeling that the eighteenth century type fugue was not compatible to his conception of contemporary musical thought.[1] He has, therefore, dropped the use of involved canons and fugues and has retained the idea of interweaving separate melodies in a simpler manner. In his later works, short two- and three-part canonic imitation and ostinato passages, used to provide a background for his main melody, are found.

The fourth and last group of composers do not use polyphonic forms and devices at all. FERDE GROFÉ, associated with the jazz field, differs from his colleagues Bennett and Gould for he has not employed very much polyphony. WILLIAM GRANT STILL's works, based on the "darker America," contain no evidences of polyphonic forms at all. He writes that the type of polyphony existing in the forms of fugue, canon, etc. has not been used by him since it does not appeal to him.[1] He states, however, that he has employed the polyphony of two or more independent voices appearing simultaneously in a rather free manner but not for a great length of time.[1]

These two composers form the exception to the general trend since all the other American composers have tried and are continuing to try their hands at wielding the age-old polyphonic forms and devices anew.

---

1. Quoted from a letter to the author from the composer.

DONALD HOWARD's early poems show the influence of Masters and "Spoon" River" of Edgar Lee Masters, Sandburg's writers, however, have further merits in the composition which he developed and finalized that the alexandrine century type figure was not comparable to his conception of contemporary national thought. [1] He has, therefore, improved the use of involved meters and figures and has revived the idea of alternating measure in a simpler manner. In his later works, short end-rhyme-were reasonable limitation and relative conversion, used to provide a measured for his main melody, are found.

The Fourth and last group of composers to use the polymetric forms are Indian at all. Hence DOVE, associated with the Dada Group, differs from his colleagues Barrett and Gould for he has not employed very much polyphony. VIRGINIA DOVE SMITH's works, based on the "Harper America," consists in evidence of polyphonic forms at all. He writes most the form of polyphony existing in the forms of fugue, [1] canon, and. Has not been used in his poems is does not appear in the states. However, that in one or more the polyphony or two or more independent voices sounding simultaneously in a melodic line sounds but for a great length of time.

These two composers from the exception to the general trend since all the other American composers have taken and use nonsimulcast to the their bases of adapting the non-the polyphonic forms and Indian meter.

---

1. Quoted from a letter to the author from the composer.

CHAPTER VIII

THE USE OF POLYPHONIC FORMS AND DEVICES BY CONTEMPORARY FOREIGN COMPOSERS

In considering the use of polyphonic forms and devices by contemporary American composers, two questions immediately arise. First, is this trend back to the old contrapuntal forms peculiar to the Americans alone or do twentieth century composers of other countries reflect the same tendencies? Second, if foreign composers also reveal a desire to employ old polyphonic forms, do they manipulate their material in the same way that the Americans do? In order to determine the answers to these vital questions it is necessary to examine the works of representative foreign composers comparing them as far as possible with American works.

I. CENTRAL EUROPE (Germany and Austria)

Practically every composition by PAUL HINDEMITH contains some polyphonic form or device. He has used canons, fugati, fugues, ostinati, passacaglias, cancrizans, and toccatas in great profusion throughout his compositions.

> The Streichquartett No. 3, Op. 22, contains a fugue in the first movement and a short toccata in the style of a fantasia in the fourth movement. In the song cycle Das Marienleben, Op. 27, the second song is a passacaglia, the eighth finishes with a basso ostinato, the ninth has a

fugato, and the thirteenth contains a basso ostinato. The Kanonische Sonatine für zwei Flöten, Op. 31 No. 3, is, as its name implies, in canon throughout. The fugue in the first movement of the Streichquartett No. 4, Op. 32, consists of an exposition of the principal subject, an exposition of the second subject, a development of both which is interrupted by a cadenza, and then, after further development, a complete recapitulation of the first subject. The second movement of the same work, a Lento, has a canon in the middle parts at a major seventh. The fourth movement is a passacaglia with twenty-seven versions of the theme which conclude with a prestissimo fugal stretto. The Trio, Op. 34, commences with a toccata as the first movement and concludes with a fugue in the fourth movement. This rather complex three-part fugue has a short exposition and development of the principal subject in duple rhythm, a short exposition of the second subject which is full of tempo changes, and a fugal development of both in triple rhythm. While the first violin holds a pedal point in the highest part of its range, the viola and cello present both subjects in a canon. This leads to a restatement of the first subject in unison and a powerful cadence. In the Kammermusik No. II für obligates Klavier und 12 Solo-Instrumente, Op. 36 No. 1, there is two-part writing that resembles the Bach Invention. The Kammermusik No. III für obligates Vc. und 10 Solo-Instrumente, Op. 36 No.2, has a toccata for the first movement. The two sets of piano

music, Op. 37, contain canons. In Mathis der Maler, although there is great complexity in the combination of themes, Canti Firmi, and other contrapuntal lines, each part remains clear. In the second movement, "Engelkonzert," the Cantus Firmus, "Es sungen drei Engel," soars above the continuous figure in the strings. Later, there is a four-part fugato on the second theme. At one point, the Cantus Firmus, the first theme, and the second theme are combined with two sequential contrapuntal lines, one in eighth notes and one in quarter notes. In the third movement, "Versuchung des Heiligen Antonius," there is an ostinato figure that is repeated seventeen times by the clarinets and then by the horns. Even in the opera Cardillac, Op. 39, polyphonic forms are scattered throughout: the second scene of the first act is accompanied by an invention for two flutes above an ostinato in the strings; the duet in the second act is a fugato between Cardillac, his daughter, and the orchestra; and the closing chorus in the third act is an elaborate passacaglia. Op. 40 is a Toccata for pianola. In the Konzertmusik für Blasorchester, Op. 41, there are six variations and a fugato on the folk-tune "Prinz Eugen." Hin und Zurück, Op. 45a, is developed up to a certain point and then played backwards, a cancrizans. The second part of Op. 45 are Acht Kanons für zwei Singstimme mit Instrumenten. For the basis of the second movement of his Konzertmusik für Streichorchester und Blechbläser, Op. 50, Hindemith has used a three-part fugue. There is a long subject in sixteenth

notes which is stated in turn by the violins, violas, cellos, and basses. A contrasting section interrupts the fugue which returns later and is developed extensively up to the close of the movement. In the first of the Symphonische Tänze für Orchester, there is a four-part fugato. An ostinato rhythm occurs in the second movement of the Symphony in E flat. In the recapitulation, the principal subject returns in a canon between the first violins and violas with the second violins and cellos having an accompaniment that is also in canon. The ostinato rhythm appears again in the coda. The devices of inversion and augmentation are also frequently employed in the symphony.[1]

The apparent preference that Hindemith has for double fugues with the two subjects presented one at a time in separate expositions (as done in his trio and fourth string quartet) has also been shown on the part of American composers. Examples of such fugues were seen in the third movement of Ernest Bloch's Symphony in C sharp minor, Aaron Copland's First Symphony, and Roy Harris' Prelude and Fugue for string orchestra.[2] Hindemith's Kammermusik No. IV für Solo-Violin und grösseres Kammerorchester, Op. 36 No. 3, supplies another comparison with an American work. In this composition Hindemith employs a finale that is fugal in character and contains episodes for the violin accompanied by light jazz drums. The American composer, Morton Gould, carries this idea still further in his Chorale and Fugue in Jazz. Hindemith's suite from the ballet Nobillissima Visione contains a passacaglia as the

---

1. Boston Symphony Orchestra Program Notes of Jan. 24, 1942.

2. Cf. Chapter II, pp. 107-9 and 111-2.

closing number (No.11). Twenty-one variations are presented on a six measure theme. Many American composers also prefer five or six measure themes for their passacaglias rather than eight measure themes.[1] The length of Hindemith's passacaglias, twenty-seven variations in the fourth string quartet and twenty-one in the ballet, is not unusual. Although American composers usually limit the number of their variations to fifteen or eighteen at the most, there is an instance of a passacaglia with thirty-three variations in the third movement of Leo Sowerby's Symphony in G major for organ.[2]

There can be no doubt, therefore, that Hindemith's consistent and masterful use of polyphonic forms and devices has had a profound effect upon American composers who have recognized his great skill in combining old forms with a modern idiom.

Like Hindemith, ARNOLD SCHÖNBERG has resorted to all types of polyphonic forms and devices.

> His Op. 28 contains a Canon for string quartet and Legitimation als Canon (written for Bernard Shaw's seventieth birthday).[3] There is much complex and involved canonic imitation in the Gurrelieder. The texture of the writing in Pelleas und Melisande, Op. 5, is extremely polyphonic with the themes interwoven in all manner of intricate combinations.

---

1. Cf. Chapter IV, p. 182.

2. Cf. Chapter IV, pp. 187-8.

3. Grove's Dictionary, Supplementary Vol., p. 574 (Article by Gerald Abraham).

In the Theme and Variations, Op. 43b, Variation V is a canon in inversion and Variation VII approaches the style of a chorale prelude.[1] The Fünf Orchesterstücke, Op. 16, employ several sections in involved canonical construction. In the Suite for Orchestra, the first movement contains a fugue with three subjects treated in double and triple counterpoint.[2] The fourth movement, a Gavotte, is interesting since it includes a trio in the style of an old Musette, with a bagpipe drone in the double basses.[3]

A composition that contains many involved polyphonic forms is Schönberg's Pierrot Lunaire, Op. 21. The eighth piece, "Nacht," is called "passacaglia" by Schönberg although the term ostinato or ground bass would be more accurate because of the brevity of the theme and the freedom of the variations upon it. The thirteenth number, "Enthauptung," concludes with a canon. In the seventeenth piece, "Parodie," there is first a canon and then, later, a double inverted canon at one-half measure between the recitation and the piccolo and between the clarinet and viola, likewise in inverted canon. Number eighteen, "Der Mondfleck," presents a double canon cancrizans between the piccolo and clarinet and

---

1. Boston Symphony Orchestra Program Notes of Oct. 21, 1944.

2. Ussher, Bruno. Program Notes of the Philharmonic Society of New York, Oct. 20, 1935.

3. Cf. Randall Thompson's Suite for oboe, clarinet, and viola described in Chapter VI, p. 241. Here, too, the Musette is suggested by a drone of a perfect fifth in the viola.

In the Theme and Variations, Op. 43b, Variation V is a canon in inversion and Variation VII superimposes the style of a Scarlatti sonata.[1] The Ethel Smyth Quartet, Op. 16, merely several musics in involved contrapuntal construction. In the Suite for Orchestra, the third movement contains a fugue with three subjects treated in double and triple counterpoint.[2] The Fourth movement, a Gavotte, is interesting since it includes a trio in the style of an old minuet, with a bagpipe drone in the double bassoon.

A contemplative-lyric contrast many involves contrapuntal forms in Schoenberg's Pierrot Lunaire, Op. 21. The eleventh piece, "Parfum," is called "passacaglia" by Schoenberg although the term ostinato or ground bass would be more accurate because of the brevity of the theme and the freedom of the variations upon it. The fourteenth number, "Enthauptung," consists also a canon. In the seventeenth piece, "Parodie," there is first a canon and then, later, a double inverted canon at the-half measure between the recitation and the piano and between the clarinet and viola, bisected in inverted canon. Another eighteen, "Der Mondfleck," presents a double canon Boccalinus between the piano and clarinet and

---

1. Joseph Schmidt, Variations Pour Deux or Six, Op. 43, Item.

2. Ethel Smyth, Three Pieces of the Philharmonic Society of New York, Op. 16, Item.

3. W. Randall Thompson's Suite for Oboe, Clarinet, and viola (quoted in Chapter VI, p. 241, Ex. 7), the Minuet is accompanied by drone of a perfect fifth in the viola.

between the violin and cello. It is a double canon up to the tenth measure and is then played backwards note for note. Besides the double canon cancrizans in these instruments, the piano plays, at the same time, a three-part fugue. The theme of the fugue is the augmentation (in notes of double the value) of the theme of the canon between the piccolo and clarinet. Thus, a retrogressive form (double canon cancrizans) and a progressive form (fugue) are combined.[1]

Most American composers tend to shy away from the complex and involved contrapuntal writing that Schönberg so often employs (as exemplified by Pierrot Lunaire described above). Although only a few American composers have adopted the twelve-tone system in its entirety (such as Adolph Weiss and Wallingford Riegger), many have incorporated Schönberg's method of handling a melodic pattern by contrapuntal means. In fact, this so-called "modern" twelve-tone technique of composition employs polyphonic devices of the fifteenth century. The treatment of the tone row itself in inversion, retrograde, or retrograde inverted harks back to the contrapuntal intricacies of the Netherlands Schools.

Schönberg's Dance Suite, Op. 25, for piano contains six movements: "Präludium," "Gavotte," "Musette," "Intermezzo," "Menuett," and "Gigue," all of which are based on three ground figures made up of four notes. If these are taken together, they produce the twelve-tone scale: E, F, G, D flat; G flat, E flat, A flat, D; and B (H), C, A, B flat. From

---

1. Wellesz, Egon. A. Schönberg, pp. 140-2.

these are derived the inverted formulae: B, A, G, D flat; A flat, C flat, G flat, C; E flat, D, F, E. Two cancrizans are formed by taking the notes backwards. With the third ground figure the letters B A C H are produced.[1] In a later work, the Orchestral Variations, Op. 31, the theme itself is in four sections. The third section is a cancrizans of the first, and the fourth is a cancrizans of the second. The variations end with a fugue in which the tones B A C H occur used sometimes as a melodic figure and sometimes as background harmony.[2]

Schönberg's use of the letters of Bach's name in the above compositions finds its counterpart in Walter Piston's fugue called Chromatic Study on the Name of Bach.[3] Again, Schönberg's method of varying a twelve-tone row by the use of polyphonic forms and devices has been employed by American composers. They have adapted this type of contrapuntal technique to any theme even if it is not a tone row. By means of polyphonic devices they, like Schönberg, can construct works with extended, but integrated, thematic development.[4]

ALBAN BERG, a pupil of Schönberg, has also incorporated polyphonic forms and devices in the twelve-tone system. They are an integral part

---

1. Wellesz, Egon. A. Schönberg, p. 147.

2. Downes, Olin. New York Times, Oct. 3, 1935.

3. Cf. Chapter II, p. 96.

4. Cf. the analysis of Roger Sessions' String Quartet in E minor in Chapter I, pp. 78-80. Here, a short motif that is not a twelve-tone row is treated in much the same way that a twelve-tone pattern would be handled.

of his technique. Berg, besides following the style of composition begun by Schönberg, has a great deal in common with Hindemith.

> His use of the chorale, "Es ist genug," from J. S. Bach's cantata, "O Ewigkeit, du Donnerwort," as a Cantus Firmus in his Violin Concerto resembles Hindemith's use of Canti Firmi. In the opera Wozzeck, again comparable to Hindemith's Cardillac, the first act contains a passacaglia, the second act a fantasy and fugue, and the third act consists of five inventions characterized by persistent motion.

The contrapuntal element is strong in all of Berg's large works. He has also written a separate four-part Canon (dedicated to the Frankfort Opera).[1]

Several ideas found in Berg's works have been used by American composers. The perpetuum mobile effect of the last act of Wozzeck is a device often employed by American composers, especially in their toccatas.[2] The use of the fugue as an instrumental background in the operas of both Hindemith and Berg paved the way for the fugue in Gershwin's Porgy and Bess.[3]

In the works of ERNST KŘENEK a consistent use of polyphonic forms and devices is apparent. From the beginning, Křenek's compositions show evidences of polyphonic forms. His first opus was a Double Fugue

---

1. This canon is published as a musical appendix to Willi Reich's Alban Berg. Cf. Grove's Dictionary, Supplementary Vol., p. 42, (Article by Willi Reich).

2. Cf. Chapter III, pp. 177-8, and Chapter VI, pp. 222, 224-5.

3. An analysis of Gershwin's fugue is given in Chapter II, pp. 117-20.

for piano and throughout the years he has retained a liking for the more involved types of fugues. He has also employed the toccata, chaconne, canon, fugato, and ostinato. In some of his later works, Křenek has adopted the twelve-tone system and its contrapuntal technique.

Křenek's Op. 13 is a Toccata and Chaconne for piano. In the cantata Zwingburg, Op. 14, canonic and fugal writing are employed. In the third movement of the Piano Concerto No. II, Op. 75, everything the orchestra plays is repeated by the piano some measures later. There is a four-part fugue in the first section of the String Quartet No. III, Op. 20. This is later inverted. The third section of the same work contains two canons, each having the theme and the theme in inversion. In the Symphonic Music for Nine Solo Instruments, Op. 11, much imitation is found. Part I contains a canon at the third and one-half measure while Part II begins with a five-part fugato on a four measure theme. The String Quartet No. V, Op. 65, has a "fugato with stretta" in the first movement. The second movement of the same work, a "Theme and Variations," contains a four-part canon as Variation VII (labeled canon in the score) and a "Chaconne" as Variation X. The cantata On the Transitoriness of the Earthly, Op. 72, is brought to a dramatic conclusion by the canon-credo.[1] Křenek has also revived the concerto grosso. In the Concerto Grosso No. II, Op. 25, there is a short ostinato figure used

---

1. Ewen, David. The Book of Modern Composers, p. 361.

---

1 Cohen, David. The Book of Modern Dancers, p. 231.

as an accompaniment. This occurs in the first section of the third movement and is played by the trumpet. The Twelve Short Piano Pieces, Op. 83, are written in the twelve-tone technique. Of these, No. 3 is a canon. The chief interest in these pieces is the contrapuntal manipulation of the tone pattern in its four basic forms: Original, Inversion, Retrograde, and Retrograde Inverted.

Křenek's Twelve Short Piano Pieces may be compared to Adolph Weiss' Six Piano Preludes. The latter work, too, is a study of the twelve-tone system. Wallingford Riegger's Dichotomy is also written in this style. All three of these works treat the tone rows in their four basic forms by all manner of polyphonic devices.[1]

II. EASTERN EUROPE (hungary, Czechoslovakia, Rumania)

In the music of the Hungarian composer, BÉLA BARTÓK, canons, fugati, and fugues are found. In his use of the canon, Bartók is rivaled only by the American composer, Walter Piston. Both employ canons in great abundance and are fond of the more complex types of canon. They also build whole compositions from a series of canons or fugati. Bartók has a particular predilection for three- and four-part canons, double canons, and canons in inversion.[2]

---

1. Cf. Chapter I, pp. 80-1.

2. Cf. Chapter I, pp. 62, 68, and 73-76, for examples of Piston's similar use of canons.

The String Quartet, Op. 7, contains a fugal beginning in the first movement, four-part canonic entries in the second movement, and much canonic imitation in the third movement as well as fugato. There is also a fugato passage in the third movement of his Concerto for piano and orchestra. In the Contrasts for violin, clarinet, and piano, there are many canons in inversion. Another example of Bartók's prolific use of canon is found in the Sonata for two pianos and percussion. In the first movement, there is a canon between the first and second pianos, canonic imitation at the octave and other intervals, and occasional brief canons in inversion. A four-part fugue is also presented. The theme is later stated in its original and inverted forms at the same time, a device that is frequently used by American composers.[1] Then, there is a four-part canon. The third movement, again, contains two-part canons at the octave, canons in inversion, double canons, and four-part canons galore. In the first movement of the Violin Concerto, there are two-part canons at the unison or octave. The third movement contains two-part canons at the octave and at the fifth as well as three-part canons. Four-part canons are included in all three movements of this work. Similarly, in the String Quartet No. VI, there is much canonic writing in two-, three-, and four-parts in all the movements. In his

---

1. Cf. Chapter IV, pp. 183-4.

Concerto for Orchestra, Bartók has used fugato sections for brass instruments in the first movement. The development of the last movement (which has a perpetual motion-like passage on the principal theme) consists of a fugue built on the last theme of the exposition.[1] His Mikrokosmos also contains contrapuntally involved exercises that seem like Bach inventions.

The works of the Czechoslovakian composer, BOHUSLAV MARTINU, show a moderate use of polyphonic forms and devices. Martinu often employs an idiom that is rich in canonic imitation as, for example, in the String Quartet with orchestra and the Tre Ricercarci. In the latter work, Martinu has resorted to a form that was the forerunner of the fugue. The earliest fugues consisted of mere canonic imitation and, thus, Martinu's use of the canon in the Tre Ricercarci is quite in keeping with the early nature of this form. Martinu has also written Inventions for large orchestra.

This composer has a strong predilection for the concerto grosso and has done much to revitalize this form. No American composer has shown as much interest in handling the concerto grosso. In American works of this type, as a rule, either the old style of concerto grosso writing was kept intact (as by Albert Stoessel and Ernest Bloch) or the element of a jazz concertino was introduced (as by Robert Russell Bennett and Werner Janssen).[2] Martinu, on the other hand, has implanted

---

1. Boston Symphony Orchestra Program Notes of Dec. 30, 1944.

2. Cf. Chapter VI, pp. 232-5.

Concerto for Trombone, Barton can need fun-to matinee for
brass instruments in the first movement. The development
of the last movement (which has a powerful motion-like
passage in the principal theme) consists of a fugue built
on the last theme of the exposition.[1] The Metamorphosis also
contains contrapuntally involved sections that keep life
much interesting.

The score of the Quadruplex Concerto, SECONDARY MATERIAL, also
a moderate use of polyphonic form and devices. Martino makes emphasis
an idiom that is rich in chromatic imitation as, for example, in the
Piano Quartet with orchestra and the The Quadrupled. In the latter
work, Martino has resorted to a form that has the framework of the
fugue. The musical figure consisted of more chromatic imitation and
work. Martino's use of the canon in the The Quadrupled is quite in
keeping with the merry mood of this form. Martino has also written
Lamentations for large ensemble.

This composer has a strong predilection for the concerto grosso
and has done much to revitalize this form. In American composer has
shown an much interest in writing the concerto grosso. In American
works of this type, as a rule, either the old style of concerto grosso
writing was kept intact (as by Ulpert Bonnell and Arthur Bliss) or
the element of a large ensemble was introduced (as by Robert Russell
Bennett and Ernest Bloch).[2] Martino, on the other hand, has implanted

---

1. Rosalie Sonneck Gordonsky Program Notes of Ibid. 20, 1949.

2. Cf. Chapter VI, pp. 227-8.

a sparkling, acrid type of counterpoint and more polyphonic activity while still keeping the characteristic alternations of "soli" and "tutti." This is especially noticeable in his Concerto Grosso for chamber orchestra and his Concerto for two pianos and orchestra.

The Rumanian composer, GEORGES ENESCO, also employs canonic imitation frequently. Formerly a prize pupil of A. Gedalge in counterpoint, Enesco has written several fugues. Like Albert Stoessel, he has composed many suites of a polyphonic nature using the same types of dance movements found in the eighteenth century suites.

> In the third movement of the Sonata for violin and piano, Op. 2, in the first and third movements of the Sonata No. II, Op. 6, for violin and piano, and in the Poëme Roumain, Suite Symphonique, Op. 1, there are many short canons at the octave or unison. His Octet for strings, Op. 7, contains a canon between the first violin and first viola at the octave and one-half measure which lasts for twenty-seven measures. Two-part and three-part canons are also included in this work. A fugue is found in the second movement of the Suite dans le Style Ancien. Fugal construction is also evident in the Octet. The entries of the exposition in this work are slightly irregular but most of them appear at the interval of a second. Later, the fugue is restated in inversion in an unison fortissimo passage. Enesco's Suite for Orchestra No. 2 in C major, Op. 20, contains an "Overture," "Sarabande," "Gigue," "Menuet," "Air," and "Bourée" while the Suite for piano, Op. 10, consists of a "Toccata," "Sarabande," "Pavane," and "Bourée."

III. RUSSIA AND FINLAND

Like Hindemith and Schönberg, the Russian composer, IGOR STRAVINSKY, has made a deep impression on American composers of today. He, too, has written canons, fugati, complicated fugues, inventions, toccatas, and ostinati in profusion.

In the early works of Stravinsky, brief canonic interplay is frequently found. Le Sacre du Printemps, L'Oiseau de Feu, and Petrushka display short canonic treatment and ostinato accompaniments. The later works of Stravinsky also show his wide use of canon as in the Violin Concerto where there is a canon between the violin solo and the clarinet at an unison and two measures that lasts eight measures. In the fifth movement of the suite, Pulcinella, there is a canon between the first oboe and first flute at one octave and one measure which lasts seven measures. There is frequent use of canon in the Octet, too.

Fugati by Stravinsky are found in the Capriccio for piano and orchestra, in the fourth movement of the C major Symphony, in the Octet, and in the third movement of the Piano Concerto. In his autobiography, Stravinsky writes regarding the Capriccio that he had in mind the definition of a capriccio given by Praetorius in the seventeenth century. Praetorius considered this form as being synonymous with the fantasia which was a free form made up of fugato instrumental passages.[1] The third movement of the Capriccio is in the

---

1. Stravinsky, Igor. About My Life, An Autobiography, pp. 258-9.

nature of a perpetual motion and the two main themes have the appearance of a subject and countersubject of a fugue.

Stravinsky can and does write fugues equal in complexity to those of Hindemith and Schönberg. The third movement of the C major Symphony consists of a minuet, passepied, and fugue. The chief entrances of the exposition are: trombone on the first measure, horn in the sixth, bass instruments in the eleventh, and oboe and trumpet in the fifteenth. The unequal length of the measures lends a fascinating irregularity to the exposition. As the fugue unfolds, there are inversions, augmentations, and diminutions as well integrated as those of Bach.[1] The double fugue in the Symphony of Psalms again illustrates Stravinsky's use of this form in a masterful way. In the Concerto for two solo pianos, the fourth movement consists of a Prelude and Fugue. A triplet figure of repeated notes accompanies the fugue. Then, marked as such in the score, is found a stretto of the fugue in inversion. After further development and stretti passages, the fugue closes in a fortissimo largo section.

Later examples of ostinati by Stravinsky are found in the second movement of the Concertino; in Eclogue I of the

---

1. Analysis by Sol Bobetz, aided by Stravinsky, in the Musical Quarterly, Jan. 1941. Reprinted in the Boston Symphony Orchestra Program Notes of Jan. 18, 1941.

Duo Concertante for violin and piano; and in the first movement of the Concerto for two solo pianos where ostinato triplets are employed.

The toccata has been employed by Stravinsky in several compositions. The first movement of the Piano Sonata, the first movement of the Piano Concerto, the second half of the third movement in the suite from the ballet Pulcinella, and the first movement of the Violin Concerto are all examples of the Stravinsky toccata. In the first case, the continuous motion of triplets is again maintained throughout the movement. The second and third instances contain bright sparkling rhythms and display the technical possibilities of the woodwind and brass instruments.

Again, like Hindemith, Stravinsky has written many works in a two-part style that resembles the Bach invention. The third movement of his Piano Sonata is mainly two-part writing in sixteenth notes against eighth notes. The third movement, "Rondeletto," in the Serenade in A for piano includes two-part writing in continuous sixteenth notes.

In his use of perpetual motion, scintillating rhythms, and technical display in the toccata, Stravinsky resembles the American composers Read, Thompson, and Schuman who also incorporate these elements in their toccatas.[1] American composers like Piston, Harris, Sowerby, and

---

1. Cf. Chapter VI, pp. 225-9.

Las Jacarandas for violin and piano; and in the first movement of the *Concerto* for two pianos where ostinato triplets are employed.

The tocsin has been employed by Ginastera in several compositions. The first movement of the *Piano Sonata*, the first movement of the *Piano Concerto*, the second half of the third movement in the suite from the opera *Bodomalio*, and the first movement of the *Pampa Symphony* are all examples of the strictly tocsin. In the first case, the combination of triplets in right-hand textures with the ostinato. The tocsin and third-intervals contain bright sonorities further are to develop the technical possibilities of the original and great intensity.

Again, like Hindemith, Ginastera has written many works in a low-pitch style that resembles the Bach inventions. The third movement of his *Piano Sonata* is mainly two-part writing in sixteenth notes (twelve eighth notes). The third movement, "Andante," in the *Concerto* in a for piano includes two-part writing in contrapuntal eighth notes.

In his use of polytonal motion, sonorities, rhythms, and textural styles in his *Sonata*, Ginastera emulates the American composers Ives, Thomson, and Copland who also incorporate these elements in their textures. American composers like Ives, Thomson, Copland, and

---

1. Cf. Chapter VI, pp. 324-5.

Sessions have employed two-part writing, such as Stravinsky uses, in an idiom that is not only similar contrapuntally to that of a Bach invention but which occasionally utilizes figures strongly reminiscent of those used by Bach.[1]

The form most commonly employed by SERGE PROKOFIEFF has been the toccata. In the analysis of the evolution of his style, Prokofieff writes in his autobiography that the element of the toccata or motor element impressed him greatly at one time. He goes on to add that this element is probably the least important in his style.[2]

> In this category, Prokofieff places the Etudes Op. 2, Toccata Op. 11, Scherzo Op. 12, the Scherzo of the Second Piano Concerto, the Toccata in the Fifth Piano Concerto, the persistent figurations in the Scythian Suite, Le pas d'Acier, and some passages in the Third Piano Concerto. In the Toccata, Op. 11, the feeling of a perpetual motion is achieved by continuous sixteenth notes. There is a canon at a minor sixth and one beat between the right and left hands for eight measures. The character of the entire toccata is that of a fantasia showpiece.

The fantasia style, the perpetual motion element, and the canonic passages in the Toccata, Op. 11, are found also in the Toccata by Leo Sowerby.[3]

---

1. Cf. Chapter VI, pp. 230-1.

2. Slonimsky, Nicholas. "Serge Prokofieff." International Cyclopedia, p. 2285.

3. Cf. Chapter VI, pp. 223-4.

Relations have religious implications which are strongly felt. It is in this light that it is not only similar contemporarily in that of a Zen layperson and which occasionally utilizes figures strongly reminiscent of those used by Rosh.[1]

The form most commonly employed by Rosh throughout has been an tocsata. In the analysis of the evolution of his style, Prokofiev writes in his autobiography that the elements of the tocsata or minor element increased his popularity at the time. He goes on to say that this element is probably the least important in his style.[2]

In this category, Prokofiev places the Sonata Op. 2, Tocsata Op. 11, Sonata Op. 13, the Sonata of the Seven Flute Concerto. The Tocsata is the Sixth Piano Tocsata, the particular Tocsata is the Seventh Violin Tocsata, in the Violin Concerto, and also Tocsata in the Seven Piano Concerto.

In the Tocsata, Op. 11, the feeling of a concert is entirely achieved by continuous virtuosic notes. There is a change of a minor sixth and the best possess the right and left hands for eight measures. The character of the entire Tocsata is that of a fantastic adventure.

The Tocsata style, the contrast motion element, and the dramatic passages in the Sonata, Op. 13, are found also in the Tocsata of the Concerto.[3]

---

1. Op. Chapter II, pp. 222-1.

2. Prokofiev, Sergeian. "Notes Autobiography." International Cyclopedia, p. 2000.

3. Op. Chapter II, pp. 222-4.

Outside of the toccata and occasional simple canonic and ostinato treatment, Prokofieff rarely uses other polyphonic forms and devices. "In fact, he has never composed a straight-forward fugue outside the classroom and the fugal element is practically absent from his symphonic works."[1]

DMITRI SHOSTAKOVITCH, on the other hand, writes passacaglias, canons, ostinati, and fugal passages.

> In the first movement of his Symphony No. VII Shostakovitch repeats the marchlike ostinato theme for approximately eleven minutes. This grows from a scarcely audible whisper to a fortississimo tutti. In the fourth movement of his Symphony No. VIII the regular repetition of a bass theme unfolds a passacaglia.[2]

Shostakovitch uses a canonic device comparable to Wallingford Riegger's seven-part "cumulative sequence" in the Study in Sonority for ten violins.[3] In Shostakovitch's Symphony No. II there is a

> "nine-part canon on a chromatic theme in which different instruments enter at the interval of a sixteenth note, so that in the end, chords of nine chromatics move in parallel blocks."[4]

Both composers add voices canonically while the original melody is retained.

---

1. Slonimsky, Nicholas. "Serge Prokofieff: His Status in Soviet Music." American Quarterly on the Soviet Union, April, 1939.

2. Boston Symphony Orchestra Program Notes of April 7, 1945.

3. Cf. Chapter I, pp. 64-5.

4. Slonimsky, Nicholas. "Dmitri Shostakovitch." International Cyclopedia, p. 2289.

The Finnish composer, JAN SIBELIUS, frequently employs canonic and fugal treatment. His symphonies are filled with ostinato figures.

In Tapiola a two measure phrase is repeated, with variations, twenty-two times. In the Symphony No. I, there are canonic episodes by the woodwinds in the second movement, "Andante." The third movement of the same work, a "Scherzo," contains much fugal and canonic treatment. At one point, the first and second subjects of the movement are combined contrapuntally. The "Finale" contains a fugato upon its first themes in the development. In the first movement of the Symphony No. V, there is a fugal section that quickens by diminution.

Many Russian composers received their musical education in Russia but migrated to the United States in later life. They, too, show a preference for the use of polyphonic forms and devices.

NICOLAI BEREZOWSKY has manipulated the ostinato in one of his compositions in the same way that Walter Piston has. Both composers present one ostinato figure in several rhythmic forms as the same time.[1]

In the fourth movement of his Symphony No. IV, Berezowsky uses an ostinato figure in the horns as a background for the rapid theme played by the violins and violas. The ostinato figure is employed repeatedly throughout the movement in altered notes of different values (half notes, quarters,

---

1. Cf. Chapter III, Ex. 58-61, pp. 158-9.

eighths and sixteenths). At the end, this figure is played simultaneously by the entire orchestra in four different rhythms.[1]

Berezowsky has also written a Toccata, Variations and Finale for string quartet and orchestra.

The Passacaglia in the Concerto for five solo instruments and string orchestra by BORIS KOUTZEN shows striking similarities to those written by his American contemporaries. The following analysis of this passacaglia will demonstrate the fact that practically every device used by Koutzen has also been employed in modern American passacaglias.

The theme, eight measures long and in three-four time, is presented by a solo cello. "Joice Heth," in Douglas Moore's Pageant of P. T. Barnum, is a passacaglia and begins with the theme stated by a solo cello.[2] Koutzen's theme is repeated by the bassoon while the recitative theme of the first movement is set against it by the cellos. In the first variation, the horn plays the theme and the cello weaves in a syncopated figure. The orchestra and five soloists further elaborate the combined themes. Running chromatic figures are added. The second variation consists of cadenza-like passages for flute, clarinet, and bassoon. In Roy Harris' Quintet, the "Cadenza" is an extension based on the previous Passacaglia theme.[3]

---

1. Boston Symphony Orchestra Program Notes of Oct. 23, 1943.

2. Cf. Chapter IV, Ex. 103, pp. 191-2.

3. Cf. Chapter IV, pp. 193-5.

In the third variation of Koutzen's Passacaglia, the horn takes the foreground. In the course of the development, the main theme of the Passacaglia is gradually condensed into a two measure motif which serves as a basso ostinato to a secondary subject in the middle section of the Passacaglia. This exact same device is employed by Aaron Copland in his Passacaglia for piano. Copland presents an ostinato on the theme diminished to two measures.[1] Koutzen's Passacaglia continues with the clarinet taking the principal theme with triplets from the cello. This, again, is similar to the Copland Passacaglia for in his thirteenth variation Copland presents the theme and a diminution of the theme in triplets simultaneously.[2] The fourth variation of Koutzen's Passacaglia introduces the flute and bassoon as the most prominent instruments while the divided strings play the theme in altered form. Variation five provides an inversion of the principal theme by the strings which then becomes identified with the modified theme of the preceding Recitative.[3]

ARCADY DUBENSKY, NIKOLAI LOPATNIKOFF, and ARTHUR VINCENT LOURIÉ have written many compositions in old polyphonic forms. Dubensky is particularly fond of the fugue, Lopatnikoff of the toccata and fugato, and Lourié of the ostinato.

---

1. Cf. Chapter IV, pp. 190-1.

2. Cf. Chapter IV, p. 191.

3. The analysis of Koutzen's Passacaglia is taken from the Boston Symphony Orchestra Program Notes of Feb. 24, 1940.

In the Lunar variation of Koutsen's Paramagnetic, the best [illegible] the Paramagnetic. In the course of the development, the [illegible] of the Paramagnetic is directly compared into a two measure model which serves as a [illegible] relative to a secondary subject in the Alpha section of the Paramagnetic. This stage [illegible] is followed by [illegible] in the Paramagnetic for [illegible]. Koutsen's [illegible] as variants on a [illegible] statistics in the [illegible]. Koutsen's Paramagnetic [illegible] with the [illegible] the original theme with triplets [illegible] the [illegible]. This [illegible], is similar to the Original Paramagnetic [illegible] in his [illegible] variation Doctrine [illegible] a [illegible] or [illegible] in [illegible] [illegible]. The Fourth variation of Koutsen's Paramagnetic [illegible] the first and [illegible] as the only [illegible] instruments [illegible] the [illegible] [illegible] the [illegible] in minor form. Emulating the [illegible] as [illegible] of the original theme by the [illegible] [illegible] [illegible] with the [illegible] [illegible] of the [illegible] [illegible].

AMINOR MODERNIST, [illegible] [illegible], and [illegible] [illegible] have [illegible] [illegible] [illegible] in old [illegible] form. [illegible] is particularly [illegible] at the [illegible] [illegible] of the [illegible] and [illegible] of the [illegible].

---

1. Op. Chapter IV, pp. 14-1.

2. Op. Chapter IV, p. 181.

3. The Variants of Koutsen's Paramagnetic is taken from the Austin Ivy Library Dissertation Series Series of 1969, Pa. 1969.

Dubensky's works include a Prelude and Fugue for eight bassoons, a Prelude and Fugue for eight double basses, a Prelude and Fugue for orchestra, Gossips for strings (a fugue), Passacaglia for violin and cello, a suite for strings called Anno 1600, and a Fugue for eighteen violins. The violins in the last work are divided into nine groups of two each.[1]

Lopatnikoff's Concertino for orchestra contains a toccata as the first movement. It is a typical showpiece with a strong rhythmic element. In the Finale of the same work, a rondo, one of the episodes is an inverted fugato.[2]

Lourié has written a Toccata for piano. In his Kormtchaia, Symphony No. II he has employed the ostinato as an essential feature. The third section, called Ostinato I, consists of a dissonant and chromatic bass ostinato; the fifth section, Ostinato II, is in the tempo of a march; and the tenth section contains Ostinato III, again characterized by its chromaticism.[3]

Lourié's method of building a composition around a series of ostinati related to one another has been used by the American composers, Bloch and Schuman.[4]

---

1. Boston Symphony Orchestra Program Notes of March 31, 1945.

2. Ibid., March 3, 1945.

3. Ibid., Nov. 8, 1941. Analysis by Fred Goldbeck at Perpignon, France.

4. Cf. the second movement of Bloch's Four Episodes for chamber orchestra and the third movement of Schuman's Concerto for piano and small orchestra, Chapter III, pp. 148-152.

Sonneny's works include a Prelude and Dance for eight instruments, a Prelude and Fugue for eight string basses, a Prelude and Dance for woodwinds, Dances for strings (a-cappella), Passacaglia for violin and piano, a suite for strings called Ayre 1800, and a Theme for electronic violins. The violins in the last work are tuned into nine groups of two each.[1]

Lafontaine's Quartetino for strings is based on the first movement. It is a typical Lafontaine mix of atonal dynamic elements. In the finale of the three movements, one of the epilogues is an inverted fugato.[2]

Louris has written a Toccata for piano. In his Kontrapunktus, Kontrapunkt No. II he has employed the ostinato as an structural feature. The entire section, called Ostinato I, consists of a dissonant and harmonic case ostinato; the first section, Ostinato II, is in the tempo of a scherzo; and the tenth section contains Ostinato III, again characterized by less dissonance.[3]

Louris's method of building a composition around a series of intervals relates to one approach has been used by the American composers, Slonimsky and Sessions.[4]

---

1. Series Kyrenny Jubmanity Program Notes of March 31, 1969.

2. Ibid., March 3, 1968.

3. Ibid., Apr. 5, 1971. Analysis by Prof. Dallinger of Pittsburgh, Penna.

4. Cf. the second movement of Ilocca's Four Dodecha for chamber instruments and the twelve-tone set of Johnson's Quartetto for three saxophones. Chapter III, pp. 142-150.

IV. WESTERN EUROPE (France, Italy, and Spain)

Polyphonic forms and devices appear frequently in the works of the French composer, DARIUS MILHAUD. He often uses the canon, ostinato, and fugue. In the majority of his compositions, Milhaud employs ostinato and canonic treatment that is quite similar to that used by most American composers. It is clear and brief.

> In the Serenade for orchestra, there is a two-part canon at a diminished fifth between the trumpet and the horn. The String Quartet (composed 1912) contains brief canonic passages and ostinato figures while the String Quartet (composed 1932) has a canon in the first movement at the octave and one-half measure between the first and second violins and imitative entries in the second movement.

In his Five Etudes for piano and orchestra, however, Milhaud builds up a movement of extreme polyphonic texture, one that has no counterpart in American music. The third Etude is aptly entitled "Fugues." Four separate fugues are simultaneously presented over an ostinato pizzicato figure in the double bass!

> Each fugue starts at a different time, all four giving the impression of being part of one larger pattern embracing the four smaller fugues. The first fugue begins in the woodwinds and is in four-parts with a regular exposition that retains one countersubject; the second fugue is in the brass, in three-parts, and also keeps a regular countersubject; the third fugue is presented by the strings, in four-parts,

and has a regular exposition with one countersubject; and lastly, the piano introduces a two-part fugue. The movement then continues with the simultaneous development of all four fugues.

American composers, as well as many composers of other countries, for the most part shy away from such involved contrapuntal writing feeling that it is impossible for the human ear to absorb and follow so many complicated lines.

Moving from France to Italy, we find more similarities between the use of polyphonic forms and devices by Italian composers and American composers. The two leading Italian composers, ALFREDO CASELLA and GIAN F. MALIPIERO, do not hesitate to incorporate these forms and devices in their works. Casella has employed the canon, passacaglia, toccata, chaconne, fugue, and fugato.

In the Concerto for two violins, viola, and cello there are several brief canonic passages. The Eleven Pieces for Children contain, as the third number, a piece entitled "Canone" which is a two-part canon at the octave and one measure for thirty-four measures, that is, the entire piece.

The second movement of Casella's Partita for piano and orchestra is a passacaglia. The theme is unusual in its length of thirteen measures. For four variations, the passacaglia theme remains unchanged and at the beginning of the fifth variation starts to undergo transformations. The tenth variation consists of an exact reverse of the theme which is given in contrary motion and above which the

piano and clarinet present a "Mussette." The eleventh variation is like a Siciliano and the twelfth has the character of a chorale. The passacaglia then ends as it began with a passage for three solo violas, cellos, and double basses, all muted.[1]

Casella's interest in polyphonic forms built upon the theme and variation idea is again apparent in his Variations on a Chaconne. The theme is eight measures long, in F minor, in three-four time, in slow tempo, and fully harmonized. Then, ten variations follow. The variations all retain the main outline of the theme, are in major and minor, and present a rhythmic buildup from continuous triplets in eighth notes, to sixteenths, to triplets in sixteenths, sextulets, and thirty-second notes. After the tenth variation, the theme is repeated an octave lower with a tremolo in the bass instead of a melodic line. The chaconne concludes with a four-part fugue on the theme. At the end, the theme is glorified fortississimo.

In the Concerto for piano, violin, cello, and orchestra there is a fugato of the soloists in the first movement. The third entry presents the theme in inversion. Later, there are canons at the fifth and third. Casella's Toccata for piano contains all the established characteristics of a toccata. It includes continuous motion of sixteenth notes throughout, runs and arpeggios, and changing harmonies, and is a true technical show piece.

---

1. Analysis by Casella in the New York Philharmonic Program Notes printed in the Boston Transcript, Jan. 13, 1927.

The use of the two-part canon to create an entire movement in the Eleven Pieces, the unusual length of the passacaglia theme in the Partita, the exact repetition of the passacaglia theme for the first five variations in the Partita, and the introduction of an inverted entry in the fugato in the Concerto for piano, violin, cello, and orchestra are elements that are found not only in Casella's works but also in contemporary American compositions.[1]

The statement in the Miniature Essays that in Casella's second period of composition, from 1913 on, he renounces counterpoint and polyphony as unsuitable to his idiom[2] should here be refuted as incorrect. Casella wrote the Variations on a Chaconne in 1920, the Eleven Pieces for Children in 1921, the Partita in 1925, and the Concerto for piano, violin, cello, and orchestra in 1933, all of which contain examples of polyphonic forms and devices.

---

1. Two-part canons constituting whole movements are found in Ray Green's Sonatina for piano and Three Inventories of Casey Jones and Virgil Thomson's The Plow that Broke the Plains. (Cf. Chapter I, pp. 70-1). In American passacaglias, the themes range from three and a third measures to eight measures in length. Casella is not alone in his choice of a theme of unusual length. (Cf. Chapter IV, p. 182) In the passacaglias of Read, Copland, Moore (Dirge), and Piston (Passacaglia)the theme is kept intact for the first five or six variations and then varied. (Cf. Chapter IV, pp. 185, 189,198, and 201) Walter Piston varies the presentation of the subject in the exposition of his Fugue in the Prelude and Fugue by introducing an entry in inversion. (Cf. Chapter II, pp. 99-100)

2. Miniature Essays. J. & W. Chester Ltd., 1923, p. 4.

Malipiero has employed the canon, ostinato, fugato, fugue, and invention. In a method similar to that of Piston and of Bartók, Malipiero also constructs entire movements from a series of canons or fugati.[1]

The first movement of the String Quartet No. IV begins with imitation of a triplet figure. Later, there is a brief ostinato accompaniment, in canon itself, on the triplet figure of the beginning. A four-part canon at the octave and one beat which lasts for four measures, a two-part canon at a seventh and one beat which lasts for four measures between the viola and first violin, and two four-part fugati are other contrapuntal devices used in this work. In the Pause del Silenzio for orchestra, there is a canon at the octave and two beats between the oboe and bassoon for four measures. The string quartet, Cantari alla Madrigalesca, contains a four-part canon at the fifth and one beat for four measures. It is interesting to note that the usual length of a Malipiero canon is only four measures.

Malipiero has also written the Sette Invenzione and Quattro Invenzione, both for orchestra, the Ricercari for eleven instruments, and Tre Prelude a una Fuga for piano.

The Spanish composer, MANUEL DE FALLA, on the other hand, seldom used any polyphonic forms or devices. Occasionally, he would resort to a brief canon.

---

1. Cf. Chapter VIII, p. 269.

Ballivian has employed the canon, religio, fugato, fugue, and invention. In a manner similar to that of Vivian von Schroeder, Ballivian also combinations which originate from a series of canons or fugues.[1]

The first movement of the Sonata Lettera Ch. II begins with Lento in a slightly lively. Later, there is a brief analytic commentary, in Spanish language, on the artistic figure of the material. A four-part canon of the motives had one bass voice for four measures, a two-part canon of a scherzo and one duet voice begin for eight measures between the viola and first violin, and two four-part fugal are other contrapuntal devices used in this work. In the Lento and allegro for strings, there is a canon of the violins and two bass voices between the oboe and bassoon for four measures. The entire quartet, Concerto alla Madrigale, contains a four-part canon by the viola and one duet for four measures. It is interesting to note that the vocal ranges of a madrigale occur in only four measures.

Ballivian has also written the Sonata Intermezzo and Sonata Intermezzo, both for orchestra, the Minuetto for seven instruments, and the Prelude & the Fugue for piano. The Sonata Intermezzo, Number 22 Valse, in the other hand, uses two polyphonic forms in contrast. Structurally, an overall result is a brief coda.

---

1. Op. Number VIII, p. 2.

In the second movement of the Concerto for harpsichord, flute, oboe, clarinet, violin, and cello, there are short canons at the fourth and one measure between the woodwind and the harpsichord. They usually last for five measures. In the third movement, there is a canon between the right and left hands of the harpsichord and the flute and clarinet at the octave and one beat.

In two of his best known pieces, Nights in the Gardens of Spain and the Three Dances from the Three-Cornered Hat, there is no sign of polyphonic forms or devices outside of a few brief ostinato accompaniments.

V. SOUTH AMERICA

CARLOS CHAVEZ and HEITOR VILLA-LOBOS are representative of composers in South America. Although they both introduce native South American material in their music, they mix it with European elements which include polyphonic forms and devices.

Chavez presents an interesting phenomenon here. Included in his "juvenilia" is a Gran Fuga for piano (in manuscript). From this work on, however, his major compositions composed from 1923 to 1930 show little or no use of polyphonic forms and devices.

The Seven Pieces for piano composed from 1923 to 1930, Cantos Mexicanos Nos. 1 and 2 for piano, Sonatina for piano composed 1924, El Fuego Nuevo composed in 1921 for orchestra with voices, Ten Preludes for piano, and the Concerto for

piano and orchestra are a few of the works which fall in this category.

After 1934, polyphonic elements began to creep into Chavez' works. The Llamadas-Sinfonia Proletaria presents passages that resemble Bach in the use of continuous sixteenth note figures. In 1942, Chavez composed a Toccata for percussion instruments. It calls for six performers and lasts about ten minutes.[1] This may be compared to Ray Green's Three Inventories of Casey Jones (which contained a long canon) and to William Russell's Fugue, both of which are for percussion instruments.[2]

Heitor Villa-Lobos has resorted to the canon, fugato, fugue, ostinato, and toccata in many of his orchestral and vocal works. Some of his longer orchestral works such as the Choros No. 8 and the Amazonas contain no polyphonic devices to speak of. In his very numerous songs and in works for small combinations, Villa-Lobos employs the canon and fugato prolifically.

> His Trio No. III contains canonic imitation in the first movement, a fugato in the third, and a few short ostinato figures in the fourth. The Sonata Phantastica for violin and piano has a fugato-like beginning. In the first movement of the String Quartet No. II, there is a canon at the fifth and two beats for five measures between the second violin and viola and a three-part canon at the octave and one

---

1. The manuscript score calls for two Yaqui drums, small Indian drum, two side drums, two tenor drums, tympani, bass drum, maracas, claves, two suspended cymbals, bells, xylophone, chimes, large and small gongs.

2. Cf. Chapter I, p. 70, and Chapter II, pp. 95-6.

measure for six measures. In the fourth movement, there are other imitative passages. A Canção do Marcineiro for tenors, baritones, and basses is in three-part form. Part I consists of a canon at the unison and one measure between the tenors and the combined baritones and basses; Part II, the middle section, presents the theme in the tenors simultaneously with the theme in inversion sung by the baritones and basses (the frequent use of this device by both American and foreign composers has already been mentioned several times); and then, there is a return to the canon of Part I in Part III. The Cantiga de Rodo for first and second sopranos and piano contains canons between the voices and also between voices and piano. In Na Bahia Tem, for male a cappella chorus, there is a canonic beginning with entries at perfect fourths except for the last which is an augmented fourth.[1]

Villa-Lobos believes that there is a close affinity between the music of Bach and that of his own people. This is best expressed in his series of Nine Bachianas Brasileiras which contain several fugues.

The third movement of No. 1 (for eight cellos) is a fugue called a "chat." This is based on native Brazilian

---

1. Cf. the use of the augmented fourth in the fugati of Bloch and Riegger, Chapter II, p. 122.

rhythms. The third movement of No. 7 (for orchestra) is a toccata called "challenge" which retains a continuous rhythm and characteristic figurations. The fourth movement of the same No. 7 is a fugue entitled "Conversa." It is a four-part fugue with a regular exposition and counter-subject and follows a typical fugal scheme with occasional free material interspersed.[1]

VI. ENGLAND

In England, a moderate use of polyphonic forms and devices by the older composers and a rather prolific use by the younger writers is evident. GUSTAV HOLST's A Fugal Concerto and Fugal Overture for orchestra, ARNOLD BAX's Toccata for piano, Passacaglia (1914), Paean, Passacaglia (1928), and his Mater Ora Filium (which contains contrapuntal writing ending with eight independent parts), and the double fugue in the fourth movement of ARTHUR BLISS' Color Symphony are representative examples of the work done by the older group. The music of the younger group (Britten, Walton, Goossens) bears striking resemblances in its use of polyphonic forms and devices to those of contemporary American composers, as will be shown below.

BENJAMIN BRITTEN has employed the canon, ostinato, fugue, and passacaglia. The canonic and ostinato passages in his works are usually brief.

---

1. Boston Symphony Orchestra Program Notes of Feb. 24, 1945.

His Phantasy Quartet for oboe, violin, viola, and cello contains a few short ostinato accompaniments. The Sinfonietta includes canonic imitation in all three movements. There is also an ostinato figure at the beginning of the third movement, "Tarentella."[1] The second movement, "Dies Irae," in the Sinfonia da Requiem contains a canon at the augmented second and two beats between the flute and trombone. In the Quartet No. I, there is a three-part canon in the first movement and other canonic passages in the second and fourth movements. Two-part imitative writing occurs in the first movement of the Concerto for piano and orchestra.

In his method of handling the fugue and passacaglia, Britten shows many similarities to American composers. The following two analyses of a fugue and passacaglia by Britten will illustrate their correspondence to American works in these forms.

The four-part "Fugue" in the Variations on a Theme by Frank Bridge is similar in many ways to the American fugues: in the extensions after the third and fourth entries of the exposition, in the irregular intervals of the entries, in the presentation of the subject in original and inverted form at the same time in the climax, and in the playing of the subject in a slow varied form in the coda.[2]

---

1. It is interesting to compare the frequent use made by Britten of the tarentella (in his Sinfonietta and Soirées Musicales) with the similar use of the tarentella by the American composer, Paul Creston, in his suites. Cf. Chapter VI, pp. 238, 244-5.

2. Cf. Chapter II, pp. 84-7, 89.

The third movement of the Concerto for violin and orchestra, "Passacaglia," is again quite like the modern American passacaglias. The entire passacaglia is based on the scale taken from the last two measures of the theme in its ascending and descending forms. This corresponds to the third movement of Randall Thompson's Symphony No. II which is built on the ascending and descending forms of the G minor scale used as ostinati.[1] Like many American passacaglias, Britten's theme is five measures long and in four-four time.[2] The variations differ in length and style and a new tempo or dynamic indication marks the beginning of each new variation. The first consists of three entries of the theme in canon at a descending half step and five measures. This is the same procedure used by William Schuman in the Passacaglia of his Third Symphony.[3] In Britten's passacaglia, the theme gradually wanders in varied form to the upper voices. In the seventh variation ("Comodo molto"), the theme is altered by the solo violin. There is an accompanying ostinato in the flute. Then, the flutes take the theme and the solo violin plays the ostinato figure, an example of double counterpoint. In the eleventh variation ("Largamente"), the theme is played by the trombone and tuba in glorified fashion and then, pianis-

---

1. Cf. Chapter III, pp. 152-3.

2. Cf. Chapter IV, p. 182.

3. Cf. Chapter IV, pp. 188-9. Schuman's theme ascends by half steps while Britten's descends by half steps but the treatment is essentially the same.

simo, by the horns. The last variation presents the theme in a slow and solemn form in the trombones and, then, muted strings. Above, the solo violin plays a rhapsodic soliloquy. Thus, the use of extensions, irregular entries, simultaneous presentation of a theme and its inversion, augmentation of a subject as a climax or coda, a five measure theme in four-four time in a passacaglia, and chromatic canonic treatment are common to the passacaglias and fugues of both Britten and the American composers.

In the works of WILLIAM WALTON canons, toccatas, ostinati, fugati, and fugues are found. Walton is a prolific user of the canon and fugato.

His two suites for orchestra, Façade, contain simple imitation in the "Swiss Yodelling Song," and a few ostinato figures in the bass in "Tango-Pasodoble." There is a canon at a minor third and one measure between the clarinet and flute for six and a half measures and a canon between the flute and oboe at one octave and one measure for seven measures in the "Country Dance." An ostinato figure appears in "Noche Espagnole." In the first movement of the Concerto for viola and orchestra, there is a canon between the oboe and the clarinet at a fourth and one measure for eight measures. The same work contains a four-part canon at the perfect fifth in the third movement. In the Concerto for violin and orchestra, there is a canon between the solo violin and orchestra at the octave and two measures for six measures. A basso ostinato accompaniment figure is employed for twenty measures.

The Siesta contains a canon at the unison and one-half measure for seven measures. Ostinato figures are used for the hypnotic effect needed to produce a "siesta." Canons and three-part fugati appear in the Quartet for violin, viola, cello, and piano. In the first movement, there is a canon between the violin and the viola at the octave and one measure for four measures; in the second movement, three-part fugati appear. The Duets for Children contain an ostinato figure in No. 1 and an ostinato melody throughout No. 7. Walton has written a Toccata for violin and piano.

Walton had difficulty in composing the last movement of his Symphony and finally solved the problem by writing a fugue. (Vaughan Williams, too, had had difficulty in composing a finale to his Symphony in F minor and likewise adopted a fugal procedure.)

Walton's fugue contains a two-part exposition with entries at a perfect fifth, a middle section that includes two more fugal entries at a diminished fifth, a restatement of the subject in three-eight time, a stretto, and a recapitulation of the exposition.[1]

One of Walton's favorite contrapuntal devices is the simultaneous presentation of all of his themes as a recapitulation. This is used, for example, in the first movement of his Sinfonia Concertante where two themes and the augmentation of both themes are all played simultaneously. Hindemith and Schönberg also have a predilection for presenting all their themes at one time, as has already been mentioned.

---

1. Howes, Frank, The Music of William Walton, Vol. II, p. 53.

American composers, however, (as well as some foreign composers such as Prokofieff) feel that the human ear cannot grasp all these complications at once and, therefore, they limit themselves to one, two, or at the most, three combinations at once.

GEORGE DYSON has resorted to the fugue, fugato, and canon. Dyson's fugues bear strong resemblances to fugues by American composers. They are well-integrated and incorporate many of the devices found in the American fugues.

> The first of the four fugal sketches for piano solo, entitled Bach's Birthday, is a three-part fugue. It contains a regular exposition, a short development using the devices of diminution, inversion, and sequence, and as a climax, a forte presentation of the subject. The glorification of the subject at the end is quite common with American composers.[1] The second sketch is in three parts with a coda. The subject is presented with an ascending chromatic figure beneath it. This serves as a secondary subject and forms a double fugue with the two subjects given simultaneously. This type of double fugue is not found often in modern music. Gardner Read's Passacaglia and Fugue contains such a double fugue.[2] Then, Dyson's subject is repeated at different pitches in the soprano and in the bass thus creating the second part of the fugue. This is quite similar to the construction of the middle section in Leo Sowerby's fugue

---

1. Cf. Chapter II, p. 87.

2. Cf. Chapter II, p. 112-4.

from the Suite for organ which also consists of an ostinato treatment of the subject.[1] The climax of Dyson's fugue simultaneously presents the subject in the tenor, the subject in inversion in the soprano, and the ascending chromatic figure in the bass. Harmonic chords, "Largo," serve as a four measure coda. The third sketch is also a three-part fugue. The entries of the exposition are in ascending whole tones. There is a brief development after which the exposition is repeated slightly altered, at a different pitch, and extended. The last sketch is again a three-part fugue with the entries of the exposition at an augmented fourth. After a short development, a climax presents an exposition with entries that are the subject in inversion. A second development follows and then a coda.[2]

The first movement of Dyson's Three Rhapsodies for string quartet contains brief canonic passages. In the third movement of his Symphony in G, there are three-part and four-part fugati.

EUGENE GOOSSENS has an obvious predilection for both the ostinato and the fugato. He often uses the ostinato to suggest the object described in the piece. This has also been done by the American composers Bennett and Schuman.[3] When Goossens employs the fugato, he frequently

---

1. Cf. Chapter II, p. 86.

2. The form of this last sketch is quite similar to that in Stravinsky's Concerto for two solo pianos. Cf. Chapter VIII, p. 274.

3. Trains and neon signs are suggested in Bennett's Sights and Sounds while Schuman's Newsreel depicts Indian tribal dances and the chattering of monkeys by means of ostinati. Cf. Chapter III, pp. 161-4.

labels it as such in the score.

There is an ostinato accompaniment in the piano for about thirty-two measures in the third movement of the Violin Sonata No. 1. In the first of the Two Sketches for string quartet, ostinato figures are employed as background material. They are again used in the Five Impressions of a Holiday. Goossens creates a Chinese effect by means of ostinato in the suite from the incidental music to East of Suez. A repeated short figure is used throughout the entire eighth number, "The Old Musical Box," of the Kaleidescope. In Ships - Three Preludes for piano No. 1, "The Tug," and No. 3, "The Liner," repeated figures are again employed. Ostinato figures are heard above the melody in the fourth movement of the String Quartet No. II.

Fugati are found in the fourth movement of the Symphony, in the first movement of the String Quartet No. II, in the Phantasy Sextet which ends with a "Fugato" (marked in the score), and in both the first and third movements of the String Quartet No. I (similarly marked in the score).

VII.

Two facts thus become clear: first, leading composers of all countries today have resorted to the use of polyphonic forms and devices. The majority employ them moderately and there is a minority at either extreme showing a prolific use on one side and an occasional

use on the other. Second, these composers manipulate the polyphonic forms in much the same way as the Americans do. They have a tendency towards more complicated contrapuntal writing. The continental European writers are more likely to use involved canonic imitation, canons in inversion, double fugues, and longer and more elaborate passacaglias in their works. The foreign composers write more cancrizans, toccatas, inventions, and chaconnes than American composers do.

This movement which unites the present with the past was started by the older European composers: Hindemith, Schönberg, and Stravinsky. They influenced the contemporary American composers who adopted their contrapuntal practises. American composers of today, however, as well as younger European composers, have continued the development of polyphony independently of their teachers.

Certain technical details are common to both American and foreign composers. These include the combination of a theme and its inversion simultaneously, the construction of the middle section of a fugue on an ostinato treatment of the subject, the introduction of the entries of the exposition in a fugue at half-step intervals, the manipulation of the letters of Bach's name by contrapuntal devices, the creation of special atmospheric backgrounds by means of short ostinato accompaniments, the construction of an entire movement from a series of canons or fugati, the use of a five or six measure theme for a passacaglia, and the simultaneous presentation of the augmented and diminished forms of an ostinato figure. In view of these facts, it can definitely be stated that the use of polyphonic forms and devices is practically universal among all the leading composers of today.

CHAPTER IX

THE EFFECT OF POLYPHONIC FORMS AND DEVICES UPON MODERN AMERICAN MUSIC

Are polyphonic forms and devices employed only as the silent technical partner of the contemporary American composer or do they still convey emotional expression? Should they be used in the strict traditional fashion of bygone years or should these polyphonic forms, many hundreds years old, now be modernized? Are they still compatible with the modern idiom as used by the American composer of today? Similar questions arise necessarily even though, as has been seen in the foregoing chapters, the majority of American composers do employ polyphonic forms and devices. The problem as to whether or not this is a commendable feature of American music has been debated hotly for the past few years. A composer knows that the value of his music does not lie in his skillful manipulation of contrapuntal devices and may, therefore, be inclined to conceal this internal structure. Since he does use them, however, they evidently serve a definite purpose and must be accounted for.

Surely, it cannot be mere lack of imagination on the part of the American composer that he has not sought out new forms and styles as some critics argue.[1] Critics, again taking the "con" side, will claim that these polyphonic devices are often only visual, detected by careful analysis of a score, and have no actual effect on the sound of the

---

1. Meyer, Ernst H. "Reviews of Music." The Music Review, Nov. 1942.

music as a whole.[1] According to these writers, the composer is merely amusing himself with technical toys resulting in artificialities that hinder him.[2] There are those who will say that since these polyphonic forms have all been used with the utmost skill possible by the masters of previous centuries, further composition along these lines will be useless and without value. A few composers of today feel that modern audiences do not want to hear the so-called faded and timeworn forms. Virgil Thomson believes that the modern music lover likes long pieces taking at least twenty minutes to play. He states that "twenty minutes of wiggly counterpoint are too much (because too vague) for anybody."[3] He goes on to say that modern audiences will not listen to fugues very often for "they lack punch."[3] Louis Gruenberg, in compiling his artistic creed, emphatically rejected fugues and "other easily acquired technical matter" as systems that cramp one's emotional sweep.[4] Other composers, like William Grant Still, do not use polyphonic forms such as the fugue, canon, passacaglia, chorale prelude, etc., not because of a decided prejudice against them, but because they simply "do not appeal" to them.[5]

---

1. Lambert, Constant. Music Ho!, p. 298.
2. Dyson, George. This New Music, p. 144.
3. Thomson, Virgil. The State of Music, p. 100.
4. Howard, John Tasker. Our Contemporary Composers, p. 153.
5. Quoted from a letter to the author from the composer.

music as a whole. According to these writers, the composer is merely
acting classic with technical tops regulating in artistic-aesthetic ways
similar etc. There are times one will say that alone these polyphonic
forms have all been used with the utmost skill possible by the masters
of previous centuries. Further experimentation along these lines will be
useless and without value. A few composers of today feel that modern
audiences in our week to hear the accepted facts and theories forms.
Virgil Thomson believes that the modern music lover likes long pieces
lasting at least twenty minutes to play. He states that "small pieces
of highly concentrated are too much (because too vague) for anybody."
He goes on to say that modern audiences will not listen to forms very
often for "they lack punch." Louis Gruenberg, in compiling his schol-
ia proof, emphatically rejected figures and "other really musical tra-
ditional matter" as systems that great one's conscious error. Other
composers, like William Grant Still, do not use polyphonic forms such as
the fugue, canon, passacaglia, chorale prelude, etc., not because of a
fundamental prejudice against them, but because they simply "do not appeal"
to them.

---

1. Hindemith, Paul. Minis Ball, p. 123.
2. Copland, Aaron. This Music Grows, p. 144.
3. Thomson, Virgil. The Music of Music, p. 120.
4. Rosenfeld, John Eugene. Our Contemporary Composers, p. 142.
5. Quoted from a letter to the author from the composer.

The tumult is dying down, however, and most composers have realized the "pro" side of the question. Because polyphonic forms provide a solid framework to the composer, he can safely elaborate upon them by trying all kinds of experiments. Is this not why, after practically every transition period during which counterpoint is usually neglected, polyphony has recurred to lend rationality to the new type of music which appears after such a period of experimentation? As William Walton has stated, "when a composer breaks away completely from tradition, he runs the danger of being unintelligible."[1] All work is a chain upon a chain to which new links are continually added without necessarily displacing the old. Even George Gershwin, who by nature resisted patterns of the past and once said, "I am a man without traditions," realized that since "nothing good in music ever dies, if it has the spark of vitality, it is bound to find its place sometime, somewhere, and extremes will meet."[2] He, too, saw the affinity between the eighteenth and twentieth centuries. Whenever one looks forward, it is also desirable to look backwards. No composer could be more of an experimentor than Arnold Schönberg yet he has not made a distinction between the old and the new and has employed them both. Igor Stravinsky has also felt the "organic continuity of past and present."[3] The poly-

---

1. Walton, William. "Critical Listening." Reprinted from the Monthly Musical Record in the Boston Symphony Orchestra Program Notes of Dec. 19, 1941.

2. Goldberg, Isaac. George Gershwin, pp. 209, 263, 273, and 285.

3. Armitage, Merle. Stravinsky, pp. 35-6, 119.

The trouble is style here, however, not such contrary data vs. "pure" data of the question. Barbara Pym's style is form versus a solid treatment in the computer, in her nearly elaborate upon this by having all kinds of experiences. In this way, after practically every translation novel dealing with contemporary is usually negligible, [illegible] has returned to last relationship to the new type of music which appears after such a period of experimentation. As Milton wrote [illegible] "when a composer feels only accidentally that freedom, he feels the danger of being unintelligible."[1] All work is a single upon a music to which one listen are emotionally added without necessarily alienating the old. Even George Gershwin, who by [illegible] traditional patterns of the past has done well, "I am a man without tradition," realized that claim "nothing good is made, new listen. It is but the work of vitality. It is going to that the place accepting, [illegible] and attempts will work."[2] In fact, are the affinity between the elder [illegible] and [illegible] contrasts. Thomas's one loose [illegible], it is also inevitable to lost background. The composer would be more of an experimenter than Arnold Schönberg yet he has not made a distinction between the old and the new and has employed them both. Igor Stravinsky has also felt the "organic continuity of past and present." The qual-

---

1. Milton, William. "Political Identity." Reprinted from the Sunday Washington Post in the Boston Symphony Orchestra Program Notes for Dec. 10, 1971.

2. Ewinger, Isaac. George Gershwin. pp. 308, 313, 374, and 388.

3. Armitage, Merle. Stravinsky. pp. [illegible], 114.

phonic forms and devices provided stability for twentieth century experimental music and are a potential source of energy that has the power of constantly renewing and replenishing itself without ever becoming exhausted.

That the use of polyphonic forms and devices can be dangerous at times is a fact recognized by the modern American composers. In replies to the questionnaires sent by the author to forty leading American composers, those who answered the question, "Are polyphonic forms and devices mere artificial displays of technical skill or do you think that they can still convey emotional expression?," were agreed that the amount of true emotional significance that they can convey, naturally, will depend on the individual composer. "If they do not convey what the composer has to say in music then they are indeed but artificial technical displays, with little meaning," writes Piston.[1] Louis Gruenberg says, "The use of technical devices in music as in all art is only justified when the result is satisfactory, that is, if the impression is compelling. Otherwise knowledge alone may easily become dry and unimportant."[2] "Handled by a master," writes Gardner Read, "they are wonderful mediums for emotional expression."[1] Similarly, Frederick Jacobi states, "these devices are no doubt still capable of adding to the intellectual interest of music and, if properly handled, of carrying a message of emotional significance."[1] Wallingford Riegger says: "They are a means to an end, which is aesthetic or emotional expression."[1] Morton Gould warns that a "thematic motif

---

1. Quoted from the questionnaire answered by the composer.

2. Quoted from a letter to the author from the composer.

must generate its own counterpoint and involvements, without giving the impression of a set academic pattern."[1] Herbert Inch feels that the use of polyphonic forms and devices "makes the music sound less frankly romantic" in many instances.[2] Paul Creston aptly says, "If they fully convey the emotional expression of the composer they are not artificial technical displays, but rather transcend technique, and hence epitomize true artistry."[2]

How do American composers feel about employing polyphonic forms and devices in their original, strict, traditional forms, was another of the questions asked. Do they think that the old forms should be modernized to fit the new spirit of the present times? As a matter of fact, it is very difficult to define the exact limits of some of the polyphonic forms. For example, no two Bach fugues, inventions, or toccatas have identical structures. Modern composers, no less than those of past years, do not hesitate to alter the framework already provided to fit their own individual needs. Although composers of today recognize the value of imitating strict contrapuntal forms closely when studying composition, they also see the necessity of departing from any possible stereotyped patterns. As Paul Creston points out, "No form or device, be it polyphonic or homophonic, need ever be used in its original strict or traditional form by the contemporary composer, except perhaps, in the case of ostinato, canon, or passacaglia, in which variation from the original idea is hardly possible."[2]

---

1. Quoted from a letter to the author from the composer.

2. Quoted from the questionnaire answered by the composer.

Likewise, Douglas Moore feels that no form should ever be a "rigid mould" but "merely a point of departure."[1] Frederick Jacobi, Wallingford Riegger, Gardner Read, William Grant Still, William Schuman, Walter Piston, Howard Hanson, Herbert Inch, Bernard Rogers, and Randall Thompson have all expressed themselves as feeling that the composer should be free to use the polyphonic forms in a "more contemporaneous way."[1] With all types of modern harmonies at their disposal, these forms should grow and expand. Fugues of today do not have to resemble or sound like those of J. S. Bach. It is, as William Schuman aptly puts it, by "extending the time honored principles of polyphonic forms in terms of a fresh vocabulary that new music comes into being."[2]

Thus, dissonances and acrid contrapuntal lines of the twentieth century color the polyphonic forms of earlier periods. Nevertheless, it is true that other means of modernization besides dissonances have been adopted by American composers. A process of what seems at first glance to be simplification has ensued. The limitation of the ear's capacities to grasp and follow more than three melodic lines at one time is now realized. The number of contrapuntal lines to be interwoven has, therefore, been reduced. A sense of perpetual motion, clarity of construction, and intricate unity are the aims toward which American composers of today strive. At the same time, their apparent outer simplicity often conceals their actual inner complexity, for although the basic elements involved seem outwardly transparent,

---

1. Quoted from the questionnaire answered by the composer.

2. Quoted from a letter to the author from the composer.

they are developed with utmost skill into subtle, complicated patterns and combinations, that are still coherent.

In the past twenty years, the difficulty facing the American composer has not been lack of material but rather an overabundance of it. Faced by a flood of influences, both past and present, he is forced to select those types of raw material which he can bend into the shape not only of his own personal expression but also into that of an American. Unlike his predecessors, the modern American composer is not content to write music that is a New World echo of the Old World. Recognizing the fact that using Indian or Negro folk songs or jazz elements does not necessarily mean "American music," composers have sought new fields. Since the United States of America is a melting pot of all kinds of nationalities, it is practically impossible to define true American music. On the other hand, it is obvious that the music of today's American composers is succeeding more than ever in portraying the universal temper of American life rather than attempts at precise descriptions. In doing this, some composers have been turning to cowboy songs, mountain folk-songs, jazz, and similar native sources; some have achieved the same effect without employing any of this local color; while others have combined both native material and old methods of composition such as polyphonic forms and devices. As Morton Gould has written, "These devices are a part of a composer's craft and one's music does not necessarily lose its national roots because of being developed along these lines."[1] Most American composers

---

1. Quoted from a letter to the author from the composer.

of today see no reason why they cannot make use of any type of material no matter from what source, even if it is centuries old and of European origin. "No forms or designs taken from the entire history of music are incompatible with the modern idiom if they happen to kindle the imagination of a composer," states Douglas Moore.[1] Bernard Rogers, commenting on the same subject, asks "Why should an American discard it? Does he need it less than anyone else? To throw it away is to give up bread."[1] Wallingford Riegger feels that "polyphonic forms and devices are admirably suited to modern treatment."[1] In fact, Morton Gould even declares, "I would venture to say that classical architecture is more compatible to the directness of our native idioms than the looser romantic forms."[2]

Thus, a majority of American composers, following the same general trend that other twentieth century composers in foreign countries have shown, have turned to polyphonic forms and devices for their internal musical framework. They have employed the fugue, canon, toccata, passacaglia, chorale prelude, cancrizans, fugato, and ostinato in many different types of compositions - symphonies, symphonic poems, overtures, concertos, suites, string quartets, sonatas, etc. - to express many different moods. These polyphonic forms and devices, sometimes appearing in familiar costume and othertimes in new garb, have extended their powers of great emotional utterance into the present. They have served the American composer well and have helped him portray the nature of American life in all its ramifications.

---

1. Quoted from the questionnaire answered by the composer.

2. Quoted from a letter to the author from the composer.

APPENDIX

WORKS OF TWENTIETH CENTURY COMPOSERS USED IN THIS STUDY[1]

BARBER, SAMUEL

Suite for carillon. New York: G. Schirmer, Inc., 1934.	
Sonata for violoncello and piano, Op. 6. New York: G. Schirmer, Inc., 1936.	
First Symphony (in One Movement), Op. 9. New York: G. Schirmer, Inc., 1943. (composed 1936)	pp. 42, 125-6, 145.
Music for a Scene from Shelley, for orchestra. New York: G. Schirmer, Inc., 1936.	
Adagio for string orchestra. New York: G. Schirmer, Inc., 1939.	
Essay for orchestra. New York: G. Schirmer, Inc., 1941.	pp. 41, 122, 133-4.
Overture to the School for Scandal. New York: G. Schirmer, Inc., 1941.	pp. 41, 125.
String Quartet, Op. 11. New York: G. Schirmer, Inc., 1943.	p. 61.
Concerto for violin and orchestra, Op. 14. New York: G. Schirmer, Inc., 1942.	pp. 41-2.
Serenade for string quartet or string orchestra. New York: G. Schirmer, Inc., 1942.	p. 41.

---

1. Key: works without page numbers contain no polyphonic forms or devices; page numbers after a work indicate where the analyses of, or the references to, a work occur; starred works were analyzed by a source other than the author which is indicated in the text; all works, unless starred, were analyzed by the author.

APPENDIX

WORKS OF TWENTIETH CENTURY COMPOSERS

USED IN THIS STUDY[1]

BAUMEL, MARCEL

<u>Suite</u> for cornet(s).
New York: G. Schirmer, Inc., 1934.

<u>Concerto</u> for violoncello and piano, Op. 6.
New York: G. Schirmer, Inc., 1934.

<u>First Symphony (in One Movement)</u>, Op. 4. pp. 42, 126-4, 128.
New York: G. Schirmer, Inc., 1932.
(copyright 1933)

<u>Music for a Scene from Shelley</u>, for orchestra.
New York: G. Schirmer, Inc., 1936.

<u>Lament</u> for string orchestra.
New York: G. Schirmer, Inc., 1939.

<u>Elegy</u> for orchestra. pp. 41, 123, 124-4.
New York: G. Schirmer, Inc., 1941.

<u>Overture to the School for Scandal</u>: pp. 41, 128.
New York: G. Schirmer, Inc., 1941.

<u>String Quartet</u>, Op. 11. p. 81.
New York: G. Schirmer, Inc., 1942.

<u>Concerto</u> for violin and orchestra, Op. 14. p. 41-2.
New York: G. Schirmer, Inc., 1942.

<u>Serenade</u> for string quartet or string orchestra. p. 41.
New York: G. Schirmer, Inc., 1943.

---

1. Key: works without page numbers contain no polytonic forms or devices; page numbers after a work indicate where the analyses of, or the references to, a work occur; starred works were analyzed by a source other than the author which is indicated in the text; all works, unless starred, were analyzed by the author.

(*) Symphony No. II. pp. 131, 155.

BARTÓK, BÉLA.

String Quartet, Op. 7.
Budapest: Rozsavölgyi & Cie., 1911. p. 270.

Concerto for violin and orchestra.
London: Boosey and Hawkes, Ltd., 1941 (composed 1938). p. 270.

Contrasts for violin, clarinet, and piano.
London: Boosey Hawkes and Son, Ltd., 1942 (composed 1938). P. 270.

String Quartet No. VI.
London: Boosey and Hawkes, Ltd., 1941 (composed 1939). P. 270.

Mikrokosmos
London: Boosey and Hawkes, Ltd., 1940. p. 271.

Sonata for two pianos and percussion.
London: Boosey and Hawkes, Ltd., 1942. p. 270.

(*) Concerto for orchestra. p. 270.

BENNETT, ROBERT RUSSELL.

Abraham Lincoln (A Likeness in Symphony Form).
New York: Harms, Inc., 1931. pp. 43-4, 124-5.

Sights and Sounds, an orchestral entertainment.
New York: Harms, Inc., 1931. pp. 163, 171-4, 296.

Sonata in G for organ.
New York: Cos Cob Press, Inc., 1934. pp. 174-5.

Hexapoda, Five Studies in Jitteroptera for violin and piano
New York: Chappel and Co., Inc., 1941. pp. 172-3.

(*) Sketches from an American Theatre. pp. 232-3.

(*) Symphony No. II. pp. 121, 123.

BARTOK, BELA.

String Quartet, Op. 7.
Budapest: Rozsnyai & Cie.. p. 270.
1911.

Concerto for violin and orchestra. p. 270.
London: Boosey and Hawkes, Ltd..
1941 (composed 1938).

Contrasts for violin, clarinet, and piano. p. 270.
London: Boosey Hawkes and Son, Ltd..
1938 (composed 1938).

String Quartet No. VI. p. 270.
London: Boosey and Hawkes, Ltd..
1941 (composed 1939).

Mikrokosmos p. 271.
London: Boosey and Hawkes, Ltd..
1940.

Sonata for two pianos and percussion. p. 270.
London: Boosey and Hawkes, Ltd..
1942.

(*) Concerto for orchestra. p. 270.

BENNETT, ROBERT RUSSELL.

Abraham Lincoln (A Lithograph in Symphony Form). pp. 85-6, 128-9.
New York: Harms, Inc., 1931.

Giants and Sonnets, an orchestral entertainment. pp. 163, 171-4, 208.
New York: Harms, Inc., 1931.

Sonata in G for organ. pp. 174-5.
New York: Cos Cob Press, Inc., 1934.

Sarcasms, Five Studies in Literature for violin and piano pp. 172-3.
New York: Chappel and Co., Inc., 1941.

(*) Sketches from an American Theatre. pp. 322-3.

BEREZOWSKY, NICOLAI.

(*) Symphony No. IV. pp. 278-9.

BLOCH, ERNEST.

Symphony in C sharp minor. pp. 44, 65-6, 84, 87, 107-8, 250, 262.
Leipzig: F. E. C. Leuckart, 192? (composed 1901-2).

L'Hiver - Printemps (Two poems for orchestra).
New York: Schirmer, 1918 (composed 1905).

Trois Poemes Juifs.
New York: Schirmer, 1918 (composed 1913).

Schelemo.
New York: Schirmer, 1918 (composed 1915).

Quatuor a Cordes. pp. 52, 122, 127-8, 250.
New York: G. Schirmer, Inc., 1919.

Suite for viola and orchestra. pp. 47-8, 55-6, 60, 71, 154, 250.
New York: G. Schirmer, Inc. 1920.

Sonata for violin and piano.
New York: G. Schirmer, Inc., 1922.

Poems of the Sea for piano.
New York: G. Schirmer, Inc., 1923.

In the Night for piano.
New York: G. Schirmer, Inc., 1923.

Baal Shem.
New York: Fischer, 1924.

Klavierquintett.
Vienna: Universal-Edition A. G., 1924.

Nirvana, Poem for Piano.
New York: G. Schirmer, Inc., 1924.

Enfantines for piano
New York: Carl Fischer, Inc., 1924.

Five Sketches in Sepia for piano
New York: G. Schirmer, Inc., 1924.

Melodie for violin and piano.
Boston: Carl Fischer, Inc., 1924.

Concerto Grosso for string orchestra and piano obbligato. pp. 66-7, 84, 87, 89, 93-4, 234-5, 250.
Boston: C. C. Birchard and Co., 1925.

Three Nocturnes for trio. pp. 55, 71, 250.
New York: Carl Fischer, Inc., 1925.

In the Mountains (Two Sketches for string quartet).
New York: Carl Fischer, Inc., 1925.

Meditation Hebraique for cello and piano.
New York: Carl Fischer, Inc., 1925.

Night (String Quartet).
New York: Carl Fischer, Inc., 1925.

Nuit Exotique for violin and piano.
New York: Carl Fischer, Inc., 1925.

Paysages (Landscapes for String Quartet).
New York: Carl Fischer, Inc., 1925.

Poème Mystique for violin and piano.
Leipzig: F. E. C. Leuckart, 1925.

Four Episodes for chamber orchestra. pp. 51, 85, 98-9, 131, 148, 250, 281.
Boston: C. C. Birchard & Co., 1929

Sonata per Pianoforte.
Milan: Carisch & C., 1926.

Voice in the Wilderness, symphonic poem with cello obbligato.
New York: G. Schirmer, Inc., 1936.

Evocations, Symphonic Suite for Orchestra. pp. 48, 250.
New York: G. Schirmer, Inc., 1937.

Concerto for violin and orchestra. p. 250.
New York: Boosey, Hawkes, Belwin, Inc.,

BRITTEN, BENJAMIN

Phantasy Quartet for oboe, violin, viola, cello. p. 291.
London: Hawkes & Son, Ltd., 1935 (composed 1932).

Soirées Musicales - Suite of Five Movements from Rossini for orchestra. p. 291.
London: Hawkes & Son, Ltd., 1938 (composed 1933).

Sinfonietta. p. 291.
London: Hawkes and Son, Ltd., 1935.

Variations on a Theme of Frank Bridge. p. 291.
London: Hawkes & Son, Ltd., 1938.

Concerto for piano and orchestra. p. 291.
London: Boosey & Hawkes, Ltd., 1939.

Concerto for violin and orchestra. p. 292.
London: Boosey and Hawkes, Ltd., 1940.

Sinfonia da Requiem. p. 291.
New York: Boosey & Hawkes, Inc., 1942.

CASELLA, ALFREDO.

Toccata per pianoforte. p. 284.
Milan: G. Ricordi & Co., 1918.

Variations on a Chaconne. pp. 284-5.
Paris: A. Z. Mathot, 1920.

11 Pezzi infantili per Pianoforte a due mani. pp. 283, 285.
New York: Universal Ed., 1921.

Concerto for two violins, viola, and cello. p. 283.
Wiener Philharmonischer Verlag, 1924.

(*) Partita for piano and orchestra. pp. 283-5.
New York: Universal Ed., 1926.

Concerto for piano, cello, violin, and orchestra, Op. 56. pp. 284-5.
Milan: G. Ricordi & Co., 1935.

CHAVEZ, CARLOS.

Seven Pieces for piano. p. 287.
New York: New Music Ed., 1936
(composed 1923-30).

Sonatina for piano. p. 287.
New York: Cos Cob Press, Inc., 1930
(composed 1924).

Cantos Mexicanos for piano, Op. 16 Nos. 1 and 2. p. 287.
New York: G. Schirmer, Inc., 193?.

Llamadas - Sinfonia Proletaria. p. 288.
Mexico: Secretario de Educacion Publica, 1934.

Ten Preludes for piano. p. 287.
New York: G. Schirmer, Inc., 1940.

Concerto for piano and orchestra. p. 288.
New York: G. Schirmer, Inc., 1942.

COPLAND, AARON.

Scherzo Humoristique - "Le Chat et La Souris."
Paris: Durand et Cie., 1921.

Passacaglia pour Piano. pp. 182, 184, 189-91, 280, 285.
Paris: M. Senart, 1922.

First Symphony for organ and orchestra (composed 1924), revised for large orchestra (1928). pp. 44, 56, 84-5, 87-8, 108-109, 156-7, 167, 262.
New York: Cos Cob Press, Inc., 1931.

Concerto for two violins, viola, and cello. p. 320.
Wiener Musikverlage: Verlag, 1934.

(*) Partita for piano and orchestra. pp. 32-3.
New York: Universal Ed., 1932.

Concerto for piano, cello, violin, and orchestra, Op. 56. pp. 324-5.
Milan: G. Ricordi & Co., 1933.

CHAVEZ, CARLOS.

Seven pieces for piano. p. 327.
New York: New music ed., 1936
(composed 1925-30).

Sonatina for piano. p. 327.
New York: Cos Cob Press, Inc., 1930
(composed 1924).

Twelve Variations for piano, Op. 16 Nos. 1 and 2. p. 327.
New York: G. Schirmer, Inc., 1931.

Llamada - Sinfonía Proletaria. p. 324.
Mexico: Secretaría de Educación Pública, 1934.

Ten Preludes for piano. p. 327.
New York: G. Schirmer, Inc., 1940.

Sonata for piano and orchestra. p. 324.
New York: G. Schirmer, Inc., 1934.

CORTOT, ALFRED.

Esquisse Symphonique - "La Chasse de la Souris."
Paris: Durand et Cie., 1921.

Passacaglia pour Piano. pp. 120, 124, 129-31, 320, 326.
Paris: M. Senart, 1922.

First Symphony for organ and orchestra (composed 1923), revised for large orchestra (1928). pp. 44, 84, 94-5, 97-8, 102-105, 122-7, 127, 325.
New York: Cos Cob Press, Inc., 1931.

Dance Symphony for large orchestra. p. 41.
New York: Cos Cob Press, 1931
(composed 1925).

Music for the Theatre, for small orchestra. pp. 169-70.
New York: Cos Cob Press, Inc., 1932
(composed 1925).

Deux Pièces pour Violon et Piano.
Mainz: Schott, 1928 (composed 1926).

Concerto for piano and orchestra. p. 60.
New York: Cos Cob Press, Inc., 1929
(composed 1926).

Two Pieces for string orchestra. pp. 67, 72-3.
New York: Arrow Music Press, Inc.,
1940 (composed 1928).

Vitebsk, Study on a Jewish theme for trio. pp. 57, 154, 167.
New York: Cos Cob Press, Inc., 1934
(composed 1929).

Piano Variations.
New York: Cos Cob Press, Inc., 1932
(composed 1930).

El Salon Mexico for orchestra.
New York: Boosey and Hawkes, Ltd.,
1939 (composed 1936).

Music for the Radio for orchestra. p. 170.
London: Hawkes and Son Ltd., 1940
(composed 1937).

An Outdoor Overture for orchestra. pp. 50, 167-8.
London: Boosey and Hawkes, Ltd.,
1940 (composed 1938).

Billy the Kid - Ballet Suite. pp. 41, 60, 168-9.
New York: Boosey and Hawkes, Inc.,
1941 (composed 1940).

Quiet City for trumpet, Eng. Horn solo, and p. 41.
string orchestra.
New York: Boosey and Hawkes, 1941
(composed 1940).

Our Town. Three Piano Excerpts from the
Film Score.
New York: Boosey and Hawkes, Inc., 1945
(composed 1940).

Dance Symphony for large orchestra. p. 41.
New York: Cos Cob Press, 1941
(composed 1938).

Music for the Theatre, for small orchestra. pp. 187-93.
New York: Cos Cob Press, Inc., 1932
(composed 1928).

Now Please Your Violin at Piano.
Salem: Schmitt, 1938 (composed 1936).

Concerto for piano and orchestra. p. 8.
New York: Cos Cob Press, Inc., 1930
(composed 1928).

Two Pieces for string orchestra. pp. 87, 72-3.
New York: Arrow Music Press, Inc.,
1940 (composed 1929).

Vitebsk, Study on a Jewish Theme for trio. pp. 37, 124, 187.
New York: Cos Cob Press, Inc., 1934
(composed 1929).

Piano Variations.
New York: Cos Cob Press, Inc., 1932
(composed 1930).

El Salon México for orchestra.
New York: Boosey and Hawkes, Ltd.,
1939 (composed 1936).

Music for the Radio for orchestra. p. 173.
London: Novello and Son Ltd., 1940
(composed 1937).

An Outdoor Overture for orchestra. pp. 30, 187-8.
London: Boosey and Hawkes, Ltd.,
1940 (composed 1938).

Billy the Kid - Ballet Suite. pp. 41, 60, 189-9.
New York: Boosey and Hawkes, Inc.,
1941 (composed 1938).

Quiet City for trumpet, Eng. horn solo, and string orchestra. p. 41.
New York: Boosey and Hawkes, 1941
(composed 1940).

Our Town. Three Piano Excerpts from the Film Score.
New York: Boosey and Hawkes, Inc., 1942
(composed 1940).

Episode for organ.
New York: H. W. Gray Co., 1941.

Piano Sonata. pp. 160-1.
New York: Boosey and Hawkes, Inc., 1942 (composed 1939-41).

Sonata for violin and piano. pp. 46, 60-61.
New York: Boosey, Hawkes, Belwin, Inc., 1944.

COWELL, HENRY.

Paragraph IV for two violins and cello.
Boston: Autograph manuscript in Boston Public Library, 192?.

Dynamic Motion for piano.
New York: Breitkopf and Hartel, Inc., 1922.

Antimony for piano.
New York: Breitkopf and Hartel, Inc. 1922.

Exultation for piano.
New York: Breitkopf and Hartel, Inc., 1922.

Fabric for piano.
New York: Breitkopf and Hartel, Inc., 1922.

Ensemble, string quintet with thunder sticks. pp. 134-5.
New York: Breitkopf Publications, Inc., 1925.

Two Pieces for piano.
New York: Universal Edition, 1930.

Concerto for piano and orchestra.
Paris: M. Senart, 1931.

Orchesterstück (Synchrony). p. 126.
Berlin: Edition Adler B.M.B.H., 1931.

Amerind Suite for piano.
Providence: Axelrod Publications, Inc., 1939.

Symphonic Set for symphony orchestra.
New York: Arrow Music Press, Inc., 1939.

Prelude for organ.
New York: H. W. Gray Co., 1941.

Piano Sonata.
New York: Boosey and Hawkes, Inc., 1943 pp. 140-.
(composed 1939-40).

Sonata for violin and piano. pp. 46, 80-81.
New York: Boosey, Hawkes, Heinle, Inc.,
1944.

COWELL, HENRY.

Fantasia IV for two violins and cello.
Boston: Autograph manuscript in Boston
Public Library, 1927.

Dynamic Motion for piano.
New York: Breitkopf and Hartel, Inc., 1922.

Antinomy for piano.
New York: Breitkopf and Hartel, Inc. 1922.

Exultation for piano.
New York: Breitkopf and Hartel, Inc., 1922.

Fabric for piano.
New York: Breitkopf and Hartel, Inc., 1922.

Tiersaga, string quintet with chamber orchestra. pp. 124-.
New York: Breitkopf Publications, Inc.,
1927.

Two Pieces for piano.
New York: Universal Edition, 1930.

Concerto for piano and orchestra.
Paris: M. Senart, 1931.

Orchesterstück (Symphony). p. 124.
Berlin: Edition Adler G.M.B.H., 1931.

Amering Suite for piano.
Providence: Jamiral Publications, Inc.,
1939.

Symphonic Set for symphony orchestra.
New York: Arrow Music Press, Inc., 1939.

Maestoso for piano.
Los Angeles: New Music Edition, 1940.

Celtic Set for band.
New York: G. Schirmer, Inc., 1941.

United Quartet for String Art.
San Francisco: New Music Edition, 1941.

Reel for orchestra.
San Francisco: New Music Edition, 1942.

Shipshape Overture.
New York: G. Schirmer, Inc., 1942.

CRAWFORD, RUTH.

String Quartet 1931.
New York: The New Music Society, 1940. p. 81.

(*) Suite for solo flute. p. 205.

(*) Toccata. p. 230.

CRESTON, PAUL.

Suite for viola and piano. pp. 135, 238-9.
New York: Pro-art Publications, 1938.

Partita for flute, solo violin, and strings. pp. 243-5.
New York: Pro-art Publications, 1938.

(*) Symphony No. II pp. 146-7.

DIAMOND, DAVID.

Psalm for orchestra.
New York: E. F. Kalmus, 1938(composed 1936).

Quintet in B minor for flute, string trio, and piano.
New York: G. Schirmer, Inc., 1942
(composed 1937).

Sonata for cello and piano.
Los Angeles: New Music Edition, 1939
(composed 1936-38).

Nocturne for piano.
Los Angeles: New Music Edition, 1942.

Quintet for band.
New York: G. Schirmer, Inc., 1941.

Quintet quartet for string ***ett***.
San Francisco: New Music Edition, 1941.

Rest for orchestra.
San Francisco: New Music Edition, 1942.

Shiloshope Overture.
New York: G. Schirmer, Inc., 1942.

GRAFULLA, BUTE.

String Quartet (1).
New York: The New Music Society, 1930. p. 81.

(*) *Suite* for solo flute. p. 200.

(*) *Toccata*. p. 209.

GREENING, PAUL.

Suite for viola and piano. pp. 126, 228-9.
New York: Pro-Art Publications, 1928.

Suite for flute, solo violin, and strings. pp. 240-2.
New York: Pro-Art Publications, 1928.

(*) *Symphony No. II* pp. 146-7.

HAMMOND, DAVID.

Fugue for orchestra.
New York: E. T. Adams, 1932(composed 1930).

Quintet in D minor for flute, string trio, and piano.
New York: G. Schirmer, Inc., 1942
(composed 1937).

Sonata for cello and piano.
New Argelas: New Music Edition, 1939
(composed 1932-33).

Eight Piano Pieces.
New York: G. Schirmer, Inc., 1940.

(*) Symphony No. II. pp. 123-4, 179.

DYSON, GEORGE.

Three Rhapsodies for string quartet, Op. 7. p. 296.
London: Stainer and Bell, 1920.

Bach's Birthday, four sketches for piano. pp. 295-6.
London: Oxford University Press, 1929.

Symphony in G.
London: Novello and Co., Ltd., 1940. p. 296.

ENESCO, GEORGES.

Sonata for violin and piano, Op. 2. p. 272.
Paris: Enoch et Cie., 1898.

Poëme Roumain, Suite Symphonique, Op. 1. p. 272.
Paris: Enoch et Cie., 1899.

Sonata No. II for violin and piano, Op. 6. p. 272.
Paris: Enoch et Cie., 1901.

Cantabile and Presto for flute and piano.
Paris: Enoch et Cie., 190?.

Symphony in E flat, Op. 13.
Paris: Enoch et Cie., 191?.
(composed 1908).

Octet for strings, Op. 7. p. 272.
Paris: Enoch et Cie., 192?.

Sonata No. III for violin and piano, Op. 25.
Paris: Enoch et Cie., 1933.

Rumanian Rhapsody No. I, Op. 11
New York: M. Baron Co., 194?.

DE FALLA, MANUEL.

Nights in the Gardens of Spain. p. 287.
Paris: Max Eschig, 1923.

Three Dances from the Three-Cornered Hat. p. 287.
London: J. and W. Chester Ltd., 1925.

Concerto for harpsichord, flute, oboe, clarinet, violin, cello. p. 287.
Paris: Max Eschig, 1928.

Black Piano Pieces.
New York: G. Schirmer, Inc., 1940.

(*) Symphony No. II. pp. 132-4, 179.

DYSON, GEORGE.

Three Elegy-dirge for string quartet, Op. 7. p. 296.
London: Stainer and Bell, 1920.

Bach's Birthday, four sketches for piano. pp. 296-8.
London: Oxford University Press, 1929.

Symphony in G.
London: Novello and Co., Ltd., 1930. p. 299.

EASDON, GEORGE.

Sonata for violin and piano, Op. 3. p. 272.
Paris: Enoch et Cie., 1904.

Poème Dramatique, Suite Symphonique, Op. 1. p. 272.
Paris: Enoch et Cie., 1899.

Sonata No. II for violin and piano, Op. 8. p. 272.
Paris: Enoch et Cie., 1901.

Cantabile and Presto for flute and piano.
Paris: Enoch et Cie., 1907.

Symphony in E flat, Op. 12.
Paris: Enoch et Cie., 1917.
(composed 1908).

Octet for strings, Op. 7. p. 272.
Paris: Enoch et Cie., 1907.

Sonata No. III for violin and piano, Op. 20.
Paris: Enoch et Cie., 1923.

Symphonic Rhapsody No. 1, Op. 11
New York: E. Schuck Co., 1941.

DE FALLA, MANUEL.

Nights in the Gardens of Spain. p. 287.
Paris: Max Eschig, 1922.

Three Dances from the Three-Cornered Hat. p. 287.
London: J. and E. Chester Ltd., 1928.

Concerto for harpsichord, flute, oboe, clarinet, violin, cello. p. 287.
Paris: Max Eschig, 1926.

GERSHWIN, GEORGE.

Rhapsody in Blue. p. 169.
New York: Harms, Inc., 1924.

Concerto in F for piano and orchestra. p. 63.
New York: Harms, Inc., 1942
(composed 1925).

Preludes for piano.
New York: New World Music Corporation, 1927.

An American in Paris.
New York: New World Music Corporation, 1930.

Second Rhapsody.
New York: New World Music Corporation, 1932.

Cuban Overture. pp. 48-9, 169.
New York: Harms, Inc., 1933.

Porgy and Bess. pp. 117-20, 257, 267.
New York: Gershwin Publishing Corporation, 1935.

GOOSENS, EUGENE.

Concert Study for piano, Op. 10.
London: J. and W. Chester, Ltd., 1916.

Two Sketches for string quartet, Op. 15. p. 297.
London: J. and W. Chester, Ltd., 1916.

Five Impressions of a Holiday, Op. 7. p. 297.
London: J. and W. Chester, Ltd., 1916.

Phantasy Quartet, Op. 12.
London: J. and W. Chester, Ltd., 1917.

String Quartet, Op. 14 p. 297.
London: J. and W. Chester, Ltd., 1917.

Kaleidoscope, Op. 18. p. 297.
London: J. and W. Chester, Ltd., 1918.

Four Conceits for piano, Op. 20.
London: J. and W. Chester, Ltd., 1918.

Sonata No. I. for violin and piano, Op. 21. p. 297.
London: J. and W. Chester, Ltd., 1919.

Nature Poems, Op. 25.
London: J. and W. Chester, Ltd., 1920.

Quintet, Op. 23.
London: J. and W. Chester, Ltd., 1921.

Suite from the Incidental Music to "East of Suez." p. 297.
London: J. and W. Chester, Ltd., 1922.

Tam O'Shanter for orchestra.
London: J. and W. Chester, Ltd., 1922.

Ships - Three Preludes for piano. p. 297.
London: Gurwen Edition, 1924.

Phantasy Sextet.
London: J. and W. Chester, Ltd., 1925.

Sextet for strings. p. 297.
London: J. and W. Chester, Ltd., 1926.

Lyric Poem for violin and piano, Op. 35.
London: J. and W. Chester, Ltd., 1927.

Rhythmic Dance for orchestra.
London: Curwin Edition, 1928.

Sinfonietta.
London: J. and W. Chester, Ltd., 1928.

Rhapsody for cello and piano, Op. 13.
London: J. and W. Chester, Ltd., 1937.

Three Pictures for flute and piano.
London: J. and W. Chester, Ltd., 1937.

String Quartet No. II, Op. 59. p. 297.
London: Boosey and Hawkes, Ltd., 1942.

GOULD, MORTON

American Symphonette No. II, 1st movement, arranged for band from the composer's original score by Paul Yoder. pp. 51-2.
New York: Mills Music Inc., 1938.

Sonata No. 1. for violin and piano. Op. 23. p. 297.
London: J. and W. Chester. Ltd., 1919.

Nature Poem. Op. 22.
London: J. and W. Chester, Ltd., 1920.

Quartet. Op. 25.
London: J. and W. Chester, Ltd., 1921.

Suite from the Incidental Music to "Tess of Durs." p. 297.
London: J. and W. Chester, Ltd. 1922.

The Quadrangle for orchestra.
London: J. and W. Chester, Ltd., 1923.

Suite - Three Preludes for piano. p. 297.
London: Curwen Edition, 1924.

Rhapsody Quartet.
London: J. and W. Chester, Ltd., 1925.

Sextet for strings. p. 297.
London: J. and W. Chester, Ltd., 1926.

Lyric Poem for violin and piano. Op. 26.
London: J. and W. Chester, Ltd., 1927.

Symphonic Poem for orchestra.
London: Curwin Edition, 1928.

Sinfonietta.
London: J. and W. Chester, Ltd., 1928.

Rhapsody for cello and piano. Op. 12.
London: J. and W. Chester, Ltd., 1929.

Three Pieces for flute and piano.
London: J. and W. Chester, Ltd., 1937.

String Quartet No. II. Op. 52. p. 297.
London: Novelty and Novelle, Ltd., 1942.

Gouca, Dorothy

Moderna Symphonetta No. II. 1st movement, arranged for band from the composer's original score by Paul Yoder.
New York: Mills Music Inc., 1938.

American Symphonette No. II, 2nd movement, Pavane. p. 171.
New York: Mills Music Inc., 1939.

Jericho (Rhapsody for Band).
New York: Mills Music Inc., 1941.

GREEN, RAY.

Sonatina for piano. pp. 70, 285.
San Francisco: New Music Edition, 1934.

Three Inventories of Casey Jones. pp. 70, 285, 288.
San Francisco: New Music Edition, 1936.

GROFÉ, FERDE.

Grand Canyon Suite.
New York: Robbins Music Corporation, 1932.

Mississippi Suite.
New York: Leo Feist Inc., 1936.

GRUENBERG, LOUIS.

Five Impressions for piano. pp. 170-1.
New York: Composers' Music Corporation, 1923.

Four Indiscretions for string quartet, Op. 20.
Vienna: Universal Edition, A. G., 1925.

Jazzberries for piano, Op. 25.
Vienna: Universal Edition, A. G., 1925.

Jazz Suite for orchestra, Op. 28. pp. 45, 59, 170.
New York: Cos Cob Press, Inc., 1929.

Six Jazz Epigrams for piano, Op. 30b.
Vienna: Universal Edition, A. G., 1929.

The Enchanted Isle, symphonic poem for orchestra.
Boston: C. C. Birchard and Co., 1929.

Four Diversions for string quartet, Op. 32. p. 175.
New York: Cos Cob Press Inc., 1930.

HANSON, HOWARD.

Clog Dance for piano.
New York: Composers' Music Corp., 1922
(composed 1918-19).

Three Miniatures for piano.
New York: Composers' Music Corp., 1923 (composed 1918-19).

Symphony No. I, Nordic, in E minor, Op. 21, second movement. p. 61
Boston: C. C. Birchard & Co., 1929 (composed 1922).

Quartet in One Movement, Op. 23.
Boston: Birchard and Co., 1927 (composed 1923).

Lux Aeterna, symphonic poem for full orchestra with viola obligato, Op. 24.
New York: G. Schirmer, Inc., 1927 (composed 1923).

Pan and the Priest, symphonic poem, Op. 26. pp. 176-7.
Boston: Birchard and Co., 1927 (composed 1926).

Symphony No. II, Op. 30. pp. 41, 165, 175-6.
Boston: C. C. Birchard & Co., 1932.

Symphony No. III. pp. 42, 178.
Boston: C. C. Birchard & Co., 1941.

HARRIS, ROY.

Piano Sonata, Op. 1. pp. 139, 178-9.
New York: Cos Cob Press, Inc., 1931.

Concerto for piano, clarinet, and string quartet, Op. 2. pp. 84, 94-5.
New York: Cos Cob Press, Inc., 1932.

Choral for strings, Op. 3. pp. 208, 216-7.
New York: M. Flammer Inc., 1934.

Farewell to Pioneers, symphonic elegy for orchestra. pp. 159-161.
New York: G. Schirmer, Inc., 1935.

Johnny Comes Marching Home, overture for orchestra.
New York: G. Schirmer, Inc., 1935.

Prelude and Fugue for string orchestra. pp. 86-7, 111-2, 262.
New York: G. Schirmer, Inc., 1936.

Little Suite for piano. p. 246.
New York: G. Schirmer, Inc., 1939.

Three Variations on a Theme for string quartet. pp. 52, 59, 132-3.
New York: G. Schirmer, Inc., 1939.

Quintet for piano and strings. pp. 51, 84, 88, 115-7, 181-3, 193-5, 249, 279.
New York: G. Schirmer, Inc., 1940.

Symphony No. III in One Movement. pp. 49-50, 110-1.
New York: G. Schirmer, Inc., 1940.

Evening Piece for orchestra.
New York: Mills Music Inc., 1941.

Soliloquy and Dance for viola and piano. pp. 109, 230.
New York: G. Schirmer, Inc., 1941.

Cimarron, Symphonic Overture.
New York: Mills Music Inc., 1942.

Four Minutes and Twenty Seconds.
New York: Mills Music Inc., 1942.

Piano Suite in Three Movements. p. 246.
New York: Mills Music Inc., 1944.

(*) Symphony No. V. p. 115.

(*) Symphony No. VI. p. 120.

(*) Time Suite. p. 245.

(*) The American Creed. pp. 109-10.

HERRMANN, BERNARD.

Sinfonietta for string orchestra. pp. 68-9.
San Francisco: New Music Orchestra Series, 1936.

HINDEMITH, PAUL.

Streichquartett No. 3, Op. 22. p. 259.
Mainz: Schott, 1923.

Das Marienleben, Op. 27. p. 259.
Mainz: Schott, 1924.

INCH, HERBERT.

Sonata for violoncello and piano.
New York: Carl Fischer, Inc., 1941.

(*) Piano Concerto. p. 70.

(*) Answers to a Questionnaire. p. 120.

JACOBI, FREDERICK.

String Quartet on Indian Themes.
New York: G. Schirmer, Inc., 1926.

Indian Dances for orchestra. pp. 162-3.
Vienna: Universal Edition, 1931.

Concerto for cello and orchestra.
Vienna: Universal Edition, 1933.

String Quartet No. II. p. 41.
New York: J. Fischer and Bro., 1935.

Scherzo for flute, oboe, clarinet, horn, bassoon.
New York: Carl Fischer, Inc., 1938.

Night Piece for flute and small orchestra.
New York: Boosey and Hawkes, Inc., 1941.

Prelude for organ.
New York: H. W. Gray Co., Inc., 1941.

Hagiographia - Three Biblical Narratives for string quartet and piano. p. 177.
New York: Arrow Music Press, Inc., 1942.

JANSSEN, WERNER.

New Year's Eve in New York, symphonic poem for symphony orchestra and jazz band. p. 233.
Boston: C. C. Birchard and Co., 1929.

Fugue on the American Folk-Song "Dixie" from the Louisiana Suite. pp. 88, 92-3, 240.
Boston: C. C. Birchard and Co., 1934.

KOUTZEN, BORIS.

(*) Concerto for five solo instruments and string orchestra. pp. 279-80.

KŘENEK, ERNST.

Symphonic Music for nine solo instruments, Op. 11. p. 268.
New York: Universal Edition, 1923.

String Quartet No. III, Op. 20. p. 268.
New York: Universal Edition, 1924.

Concerto Grosso No. II, Op. 25. pp. 268-9.
New York: Universal Edition, 1925.

Two Suites for piano, Op. 26.
New York: Universal Edition, 1925.

Kleine Symphonie, Op. 58.
New York: Universal Edition, 1929.

String Quartet No. V, Op. 65. p. 268.
New York: Universal Edition, 1931.

Twelve Short Piano Pieces, Op. 83. p. 269.
New York: G. Schirmer, Inc., 1939.

Suite for violoncello solo, Op. 84.
New York: G. Schirmer, Inc., 1942.

(*) On the Transitoriness of the Earthly, Op. 75. p. 268.

LOPATNIKOFF, NIKOLAI.

(*) Concertino for orchestra. p. 281.

LOURIÉ, ARTHUR VINCENT.

(*) Kormtchaia, Symphony No. II. p. 281.

MALIPIERO, GIAN F.

Pause del Silenzio for orchestra. p. 286.
London: J. & W. Chester, Ltd., 1917.

Cantari alla Madrigalesca. p. 286.
Magdeburg: Heinrichsofens Verlag, 1931.

Concerto for violin and orchestra.
Milan: G. Ricordi and Co., 1933.

Sette Invenzione. p. 286.
Milan: A. and G. Garisch Co., 1933.

Concerto for piano and orchestra.
Milan: G. Ricordi and Co., 1934.

Fourth String Quartet. p. 286.
Copenhagen: Wilhelm Hansen, 1935.

MARTINU, BOHUSLAV.

Streichquartett No. II.
Vienna: Universal Edition A. G., 1925.

Serenade pour Orchestre de Chambre.
Mainz: Schott, 1931.

String Quartet with Orchestra. p. 271.
Mainz: B. Schott's Söhne, 1932.

McBRIDE, ROBERT.

(*) Fugato on a Well Known Theme. p. 137.

(*) Swing Stuff. p. 137.

McDONALD, HARL.

Rhumba from Symphony No. II.
Philadelphia: Elkan-Vogel Co., Inc., 1936.

Bataan.
Philadelphia: Elkan-Vogel Co., Inc., 1942.

MILHAUD, DARIUS.

String Quartet. p. 282.
Paris: Durand et Cie., 1914.

Five Etudes for piano and orchestra. pp. 282-3.
New York: Universal Edition, 1926 (composed 1920).

Serenade for orchestra. p. 282.
New York: Universal Edition, 1923 (composed 1921).

Concerto for orchestra. New York: Cos Cob Press, Inc., 1934.	pp. 48, 54, 62-3, 81-2, 122, 132, 154-5, 182-3, 199-201, 235-6.
String Quartet No. I. New York: Cos Cob Press, Inc., 1934.	pp. 73-5, 122, 135-6.
Prelude and Fugue for orchestra. New York: Cos Cob Press, Inc., 1937.	pp. 47, 50, 84-5, 99-100, 158-9, 285.
Trio. New York: Arrow Music Press, Inc., 1938 (composed 1935).	pp. 68, 75-6.
Concertino for piano and chamber orchestra. New York: Arrow Music Press, Inc., 1938 (composed 1937).	pp. 61-2, 136-7.
Suite from the "Incredible Flutist." New York: Arrow Music Press, Inc., 1939.	
Sonata for violin and piano. New York: Arrow Music Press, Inc., 1940.	pp. 141-2.
Chromatic Study on the Name of Bach for organ. New York: H. W. Gray Co., Inc., 1941.	pp. 84, 96-7, 266.
Sinfonietta. New York: Boosey and Hawkes, Inc., 1942.	pp. 137-8.
Passacaglia for piano. New York: Mercury Music Corp., 1943.	pp. 181-3, 201-2, 285.
(*) Prelude and Allegro for strings and	pp. 62, 224.
(*) Concerto for violin and orchestra.	p. 57.
(*) Fugue on a Victory Tune.	pp. 99, 248.

PORTER, QUINCY.

Sonata No. II for violin and piano.
New York: G. Schirmer, Inc., 1933.

String Quartet No. III. p. 41.
New York: G. Schirmer, Inc., 1936.

Music for strings. p. 167.
New York: Music Press, Inc., 1941.

Canon and Fugue for organ. pp. 69, 70-1, 86, 104.
New York: H. W. Gray Co., 1944.

PROKOFIEFF, SERGE.

Toccata for piano, Op. 11. p. 276.
Leipzig: Jurgenson, 191?.

Ala et Lolly: Suite Sythe, Op. 20. p. 276.
Moscow: Gutheil, 1923.

Concerto Troisième, pour piano et orchestre, Op. 26. p. 276.
Moscow: Gutheil, 1923.

Concerto Deuxième, pour piano et orchestre, Op. 16. p. 276.
Leipzig: Gutheil, 1925.

Concerto Cinquième, pour piano et orchestre, Op. 55. p. 276.
Berlin: Russischv Musikverlag G.m.b.h., 1933.

READ, GARDNER.

Passacaglia and Fugue for organ, Op. 34. pp. 86-7, 112-4, 182, 184-7, 285, 295.
Boston: The Manuscript Society, 1937.

Prelude and Toccata for orchestra. pp. 164, 225.
New York: E. F. Kalmus, Inc., 1941.

(*) Symphony No. II. p. 179.

RIEGGER, WALLINGFORD.

Holiday Sketches.
New York: G. Schirmer, Inc., 1928.

In the Country.
New York: G. Schirmer, Inc., 1930.

Symphony in E minor. pp. 139-40, 165-6.
New York: Cos Cob Press, Inc., 1929.

Sonata for piano. p. 178.
Mainz: Schott, 1931.

Concerto for violin and orchestra.
Cincinnati: Edgar Stillman-Kelley Society, 1937.

String Quartet in E minor. pp. 78-9, 140-1.
New York: Arrow Music Press, Inc., 1938.

Choral No. 1 for organ. pp. 213-5.
New York: H. W. Gray Co., Inc., 1941.

SHOSTAKOVITCH, DMITRI.

(*) Symphony No. II. p. 277.

(*) Symphony No. VII. p. 277.

(*) Symphony No. VIII. p. 277.

SOWERBY, LEO.

Quartet for Strings, Serenade in G major. p. 42.
New York: G. Schirmer, Inc., 1921.

Money Musk - A Country Dance Tune for orchestra.
Boston: Birchard and Co., 1925.

Cantus Heroicus for piano.
Boston: Oliver Ditson Co., 1927.

From the Northland, suite for full orchestra.
New York: G. Schirmer, Inc., 1927.

Medieval Poem for organ and orchestra. pp. 220-1.
Rochester: Eastman School of Music, 1927.

Prairie, a poem for orchestra. p. 162.
Boston: C. C. Birchard and Co., 1931.

Quintet for flute, oboe, clarinet, horn, bassoon.
New York: G. Schirmer, Inc., 1931.

A Set of Four (Suites of Ironies) for orchestra.
Boston: C. C. Birchard and Co., 1931.

Symphony in G major for organ. pp. 54, 182-4, 187-8, 263.
London: Oxford University Press, 1932.

Suite for organ. pp. 47, 51, 84, 86, 88-90, 143-5, 148, 178, 208, 213, 295-6.
London: Oxford University Press, 1935.

Fanfare for organ.
New York: H. W. Gray Co., Inc., 1938.

Suite - Florida for piano.
New York: Carl Fischer, Inc., 1939.

Concert Overture for orchestra. p. 64.
New York: Music Press, Inc., 1941.

Toccata for organ. pp. 223-4, 276.
New York: H. W. Gray Co., Inc., 1941.

(*) Three Chorale Preludes for organ. p. 213.

STILL, WILLIAM GRANT.

Darker America for orchestra.
Boston: C. C. Birchard, 1928.

Afro-American Symphony.
New York: J. Fischer and Bro., 1935.

Three Visions for piano solo.
New York: J. Fischer and Bro., 1936.

Dismal Swamp.
San Francisco: New Music Edition, 1937.

STOESSEL, ALBERT.

Suite Antique for two violins and piano. pp. 241-2.
New York: G. Schirmer, Inc., 1924.

Hispania - Suite in four parts for orchestra. p. 241.
New York: Carl Fischer, Inc., 1928.

Early Americana - suite for orchestra.
Boston: C. C. Birchard and Co., 1936.

(*) Concerto Grosso. p. 232.

STRAVINSKY, IGOR.

Piano Sonata. p. 275.
Berlin: Edition Russe de Musique, 1925.

Serenade in A for piano. p. 275.
Berlin: Edition Russe de Musique, 1926.

Concerto for violin and orchestra. pp. 273, 275.
Berlin: Edition Russe de Musique, 1931.

Duo Concertante for violin and piano. p. 275.
Berlin: Edition Russe de Musique, 1932.

Concerto for two solo pianos. pp. 274-5, 296.
Mainz: Schott, 1936.

(*) Capriccio for piano and orchestra. pp. 273-4.

(*) C Major Symphony. pp. 273-4.

TAYLOR, DEEMS.

Through the Looking Glass for orchestra. pp. 97, 167.
New York: J. Fischer and Bro., 1923.

A Kiss in Xanadu, Op. 11.
New York: J. Fischer and Bro., 1924.

Circus Day, Fantasy for orchestra. p. 41.
New York: J. Fischer and Bro., 1934.

Suite for string quartet, Op. 21.
New York: J. Fischer and Bro., 1935.

Ballet Music from "Casanova," Op. 22. p. 42.
New York: J. Fischer and Bro., 1937.

THOMPSON, RANDALL.

Symphony No. I. pp. 41, 51.
Boston: C. C. Birchard and Co., 1931.

Symphony No. II. pp. 43, 152-3, 165, 226, 292.
Boston: C. C. Birchard and Co., 1932.

Suite for oboe, clarinet, viola. pp. 241, 264.
Boston: E. C. Schirmer Music Co., 1941.

The Testament of Freedom for men's voices with orchestral accompaniment. p. 68.
Boston: E. C. Schirmer Music Co., 1943.

THOMSON, VIRGIL.

Pastorale on a Christmas Plainsong for organ. pp. 207-8, 211-3.
New York: H. W. Gray Co., Inc., 1942.
(composed 1922).

Sonata for violin and piano, No. 1.
New York: Arrow Music Press, Inc., 1941
(composed 1930).

Piano Sonata No. 3.
New York: Mercury Music Corp., 1943
(composed 1930).

Symphony No. II in C major.
New York: The Composer, 194? (composed 1931).

Suite from "The Plow that Broke the Plains." pp. 70-1, 138-9, 285.
New York: Music Press, Inc., 1942
(composed 1936).

Filling Station - Ballet Document in One Act.
New York: Arrow Music Press, Inc., 1942
(composed 1938).

(*) Four Variations and Fugues for organ. pp. 215-6.

VILLA-LOBOS, HEITOR.

Sonata Phantastica for violin and piano. p. 288.
Rio de Janeiro: Manuscript in Boston Public Library, 1912.

String Quartet No. II. pp. 288-9.
Paris: Max Eschig, 1930 (composed 1915).

Amazonas for orchestra. p. 288.
Paris: Max Eschig, 1929 (composed 1917).

Third Trio for piano, violin, cello. p. 288.
Paris: Max Eschig, 1929 (composed 1918).

Choros No. 8. p. 288.
Paris: Max Eschig, 1928 (composed 1925).

Na Bahia Tem for male a cappella chorus. p. 289.
Paris: Max Eschig, 1928 (composed 1926).

A Canção do Marcineiro for tenors, baritones, basses. p. 289.
Rio de Janeiro: Sampaio Arujo & Cia., 19-?.

Cantiga do Rodo for 1st sopranos, 2nd sopranos, piano. p. 289.
Rio de Janeiro: Sampaio Arujo & Cia., 19-?.

(*) Nine Bachianas Brasileiras. pp. 289-90.

WALTON, WILLIAM.

Quartet for violin, viola, cello, piano. p. 294.
London: Stainer and Bell, Ltd., 1924.

Portsmouth Point Overture.
London: Oxford University Press, 1928.

Siesta. pp. 293-4.
London: Oxford University Press, 1928.

Concerto for viola and orchestra. p. 293.
London: Oxford University Press, 1930.

Two Suites for Orchestra - Facade. p. 293.
London: Oxford University Press, 1st suite 1936, 2nd suite 1938.

Duets for Children. p. 294.
London: Oxford University Press, 1940.

Concerto for violin and orchestra. p. 293.
London: Oxford University Press, 1941.

(*) Symphony. p. 294.

WEISS, ADOLPH.

American Life - Scherzoso Jazzoso for large orchestra.
San Francisco: New Music Orchestra Series, 1932.

(*) Six Piano Preludes. pp. 80-1, 269.

(*) Sonata for flute and viola. pp. 81, 180.

GENERAL

BIBLIOGRAPHY

APEL, WILLI.

Harvard Dictionary of Music.
Cambridge: Harvard University Press, 1944.

ARMITAGE, MERLE (ed.).

Igor Stravinsky.
New York: G. Schirmer, Inc., 1936.

Schoenberg.
New York: G. Schirmer, Inc., 1938.

AUDLEY, A.

Franz Schubert, Sa Vie et ses Oeuvres.
Paris: Didier et Cie., 1871.

BACSKAI-PAYERLE, BELA.

Bela Bartok, His Life and Music.
New York: Hungarian Reference Library, 194?.

BAUER, MARION.

Twentieth Century Music.
New York: G. P. Putnam's Sons, 1933.

BEDFORD, HERBERT.

R. Schumann, His Life and Work.
New York: Harper and Bros., 1925.

BELAIEV, VICTOR.

Igor Stravinsky's Les Noces. An Outline. (Tr. S. W. Pring).
London: Oxford University Press, 1928.

BLOM, ERIC.

General Index to Modern Musical Literature.
London: J. Curwen and Sons, 1927.

BRIDGE, J. F.

Double Counterpoint and Canon.
London: Novello and Co., 1881.

CASELLA, ALFREDO.

Evolution of Music.
London: J. and W. Chester Ltd., 1924.

CHAVEZ, CARLOS.

Toward a New Music.
New York: W. W. Norton and Co., 1937.

COBBETT, W. W.

Cyclopedic Review of Chamber Music. 2 vols.
London: Oxford University Press, 1929.

COEUROY, ANDRÉ.

La Musique Française Moderne.
Paris: Delagrave, 1922.

Panorama de la Musique Contemporaine.
Paris: Kra., 1928.

COPLAND, AARON.

Our New Music.
New York: Whittlesey House, 1941.

COWELL, HENRY (ed.).

American Composers on American Music.
Stanford University Press, 1933.

DAHMS, WALTER.

Schubert.
Berlin: Schuster und Loeffler, 1913.

Mendelssohn.
Berlin: Schuster und Loeffler, 1919.

DYSON, GEORGE.

The New Music.
London: Oxford University Press, 1923.

EINSTEIN, ALFRED.

Mozart, the Man and his Works.
New York: Oxford University Press, 1945.

EWEN, DAVID.

From Bach to Stravinsky.
New York: W. W. Norton and Co., 1933.

Composers of Today.
New York: H. W. Wilson Co., 1934.

Twentieth Century Composers.
New York: T. Y. Crowell and Co., 1937.

Music Comes to America.
New York: T. Y. Crowell and Co., 1942.

The Story of George Gershwin.
New York: Henry Holt and Co., 1943.

EWEN, DAVID (ed.).

The Book of Modern Composers.
New York: A. A. Knopf, 1942.

FOULDS, JOHN.

Music Today.
London: I. Nicholson and Watson, 1934.

FRASER, ANDREW A.

Essays on Music.
London: Oxford University Press, 1930.

GEIRINGER, KARL.

Joseph Haydn.
Potsdam: Akademische verlagsgesellschaft Athenaion m.b.h., 1932.

Brahms: His Life and Work (tr. H. B. Weiner and Bernard Miall).
New York: Houghton, Mifflin and Co., 1936.

GEROID, T.

Schubert.
Paris: Felix Alcan, 1923.

GILMAN, LAWRENCE.

Phases of Modern Music.
New York: Harcourt, Brace and Co., 1904.

GOLDBERG, ISAAC.

George, Gershwin, A Study in American Music.
New York: Simon and Schuster, 1931.

GRAY, CECIL.

A Survey of Contemporary Music.
London: Oxford University Press, 1924.

GROVE, GEORGE.

Dictionary of Music and Musicians. 4th ed., (Ed. H. C. Colles) 6 vols.
New York: Macmillan Co., 1940.

HAGUE, ELEANOR.

Latin American Music.
Santa Ana: Fine Arts Press, 1934.

HILL, EDWARD BURLINGAME.

Modern French Music.
New York: Houghton, Mifflin and Co., 1924.

HOWARD, JOHN TASKER.

Our American Music, Three Hundred Years of It.
New York: T. Y. Crowell and Co., 1939.

Studies of Contemporary American Composers, Deems Taylor.
2nd ed. (rev.).
New York: J. Fischer and Bro., (1927), 1940.

Our Contemporary Composers.
New York: T. Y. Crowell and Co., 1941.

This Modern Music.
New York: T. Y. Crowell and Co., 1942.

HOWES, FRANK.

The Music of William Walton. 2 vols.
London: Oxford University Press,
Vol. I 1942, Vol. II 1943.

HULL, ROBERT H.

A Handbook of Arnold Bax's Symphonies.
London: Murdoch, Murdoch and Co., 1932.

D'INDY, VINCENT.

César Franck.
Paris: Felix Alcan, 1907.

JANKELEVITCH, V.

Maurice Ravel.
Paris: Rieder, 1939.

JÜDE, FRITZ (ed.).

Der Kanon - Ein Singbuch für Alle. Vol. I.
(Foreword by Herman Reichenbach).
Wolfenbüttel: Georg Kallmeyer, 1925.

KŘENEK, ERNST.

Über Neue Musik.
Vienna: Ringbuchhandlung, 1937.

Music Here and Now.
New York: W. W. Norton and Co., Inc., 1939.

LAMBERT, CONSTANT.

Music Ho! A Study of Music in Decline.
London: Faber and Faber Ltd., 1934.

LEICHTENTRITT, HUGO.

Händel.
Berlin: Deutsche Verlags-Anstalt, 1924.

MASON, DANIEL GREGORY.

Dilemma of American Music.
New York: Macmillan Co., 1928.

Contemporary Composers.
New York: Macmillan Co., 1929.

MILLER, HORACE ALDEN.

New Harmonic Devices.
Philadelphia: Oliver Ditson Co., 1930.

MINIATURE ESSAYS. London: J. and W. Chester Ltd.

Arnold Bax, 1921.
Arthur Bliss, 1913.
Alfredo Casella, 1922.
Eugene Goossens, 1923.
G. F. Malipiero, 1921.

MOORE, DOUGLAS STUART.

From Madrigal to Modern Music.
New York: W. W. Norton and Co., 1942.

MORRIS, HAROID.

Contemporary American Music.
Houston: Rice Institute Pamphlet, Vol. XXI No. 2, April 1934.

PANNAIN, GUIDO.

Modern Composers.
New York: E. P. Dutton and Co., 1933.

REICH, WILLI.

Alban Berg.
Vienna: H. Reichner, 1937.

REIS, CLAIRE.

American Composers. 2 vols. 2nd ed.
New York: International Society for Contemporary Music, U. S. Section, (1930), 1932.

Composers in America.
New York: Macmillan Co., 1938.

REISSMANN, AUGUST.

The Life and Works of Schumann (tr. H. L. Alger).
London: Bell and Sons, 1886.

ROLLAND, ROMAIN.

Handel. (analyses by A. E. Hull).
New York: Henry Holt and Co., 1916.

Beethoven. (analyses by A. E. Hull).
New York: Henry Holt and Co., 1917.

ROSENFELD, PAUL.

An Hour with American Music.
Philadelphia: J. B. Lippincott Co., 1929.

Discoveries of a Music Critic.
New York: Harcourt, Brace and Co., 1936.

SAFRANEK, MILOS.

Bohuslav Martinu, the Man and His Music.
New York: A. A. Knopf, 1944.

SAMINSKY, LAZARE.

Music of Our Day.
New York: T. Y. Crowell and Co., 1932.

SCHAUFFLER, ROBERT HAVEN.

The Magic of Music.
New York: Dodd, Mead, and Co., 1935.

STRAVINSKY, IGOR.

About My Life, An Autobiography.
New York: Simon and Schuster, 1936.

STREATFIELD, R. A.

Handel.
New York: John Lane Co., 1909.

THOMPSON, OSCAR (ed.).

International Cyclopedia of Music and Musicians. 3rd ed.
New York: Dodd, Mead, and Co., (1938, 1943), 1944.

Great Modern Composers.
New York: Dodd, Mead, and Co., 1941.

THOMSON, VIRGIL.

The State of Music.
New York: William Morrow and Co., 1939.

The Musical Scene.
New York: A. A. Knopf, 1945.

TOVEY, DONALD FRANCIS.

Essays in Musical Analysis. 7 vols.
London: Oxford University Press,
Houghton Milford, 1935-44.

TREND, J. B.

Manuel de Falla and Spanish Music.
New York: A. A. Knopf, 1929.

VALLAS, LEON.

Claude Debussy et son temps.
Paris: Alcan, 1932.

VENUS, ABRAHAM.

The Concerto.
Garden City: Doubleday, Doran and Co., Inc., 1944.

VILLERMIN, LOUIS.

Traité d'Harmonie ultramoderne.
Paris: L'auteur, 1917.

WEINSTOCK, HERBERT. (Preface)

Catalogue of Chavez' Works.
Washington D. C., Pan American Union, Music Division, 1944.

WEISSMAN, ADOLF.

Problems of Modern Music.
New York: E. P. Dutton and Co., 1925.

WELLESZ, EGON.

Arnold Schönberg.
New York: E. P. Dutton and Co., 1925.

WHITE, ERIC W.

Stravinsky's Sacrifice to Apollo.
London: Hogarth Press, 1930.

ARTICLES AND PERIODICALS

BALDENSPERGER, F.

"César Franck, L'Artiste et son Oeuvre."
Paris: Reprinted from the Courrier Musical, 1901.

BOSTON SYMPHONY ORCHESTRA PROGRAM NOTES, 1937 - 1945.

CASELLA, ALFREDO.

Analysis of his "Partita."
New York Philharmonic Society Program Notes, Reprinted in the Boston Transcript, Jan. 13, 1927.

COPLAND, AARON.

Analysis of his "An Outdoor Overture."
Program Book of the Seattle Symphony Orchestra. Nov. 11, 1940.

DOWNES, OLIN.

Analysis of Schönberg's "Orchestral Variations."
New York Times, Oct. 3, 1935.

ERNEST, G.

"Neue Kanons von Beethoven."
Berlin: Arnold Schering - Festschrift, A. Glas, 1937.

GERSHWIN, GEORGE.

Discussion of his "Cuban Overture."
New York Times, Oct. 8, 1932.

GOLDBERG, ISAAC.

"Roy Harris."
Musical Record. Vol. 1 (1933).

GOMBOSI, OTTO J.

"The Art of the Hungarian Composer Bartok."
New York Times, Jan. 5, 1940.

DE LA MARTER, ERIC.

Discussion of Sowerby's "Three Chorale Preludes."
Boston Transcript, Oct. 13, 1917.

MODERN MUSIC, 1930 - 1945.

MUSICAL QUARTERLY, 1928 - 1945.

MYER, ERNST H.

"Reviews of Music."
Music Review, Nov. 1942.

SLONIMSKY, NICHOLAS.

"Serge Prokofiev: His Status in Soviet Music."
American Quarterly on the Soviet Union,
Vol. II No. 1.

TORONTO SATURDAY NIGHT, April 29, 1933.

Discussion of Bloch's "String Quartet."

USSHER, BRUNO.

Analysis of Schönberg's "Suite" for orchestra.
New York Philharmonic Society Program Notes,
Oct. 20, 1935.

ABSTRACT

of

Ph.D. Dissertation

THE USE OF POLYPHONIC FORMS AND DEVICES BY

CONTEMPORARY AMERICAN COMPOSERS

by Dorothy Slepian

In the late seventeenth and early eighteenth centuries, counterpoint reached a peak of development in the works of Johann Sebastian Bach. From then on, composers resorted sporadically to polyphony. Many early eighteenth century composers neglected counterpoint altogether. On the other hand, Classicists of the late eighteenth century and Romanticists of the early nineteenth century employed polyphonic forms and devices both for thematic development and for independent contrapuntal movements. Another revival of polyphonic forms and devices began with Johannes Brahms. In the late nineteenth and early twentieth centuries, the many different schools of musical thought used polyphony in varying degrees. After World War I, it had a stabilizing effect upon experimental music.

The majority of contemporary American composers incorporate polyphonic forms and devices in their works. Analyses of their compositions show that they employ canons, cancrizans, fugues, fugati, ground basses, ostinati, passacaglias, chorale preludes, toccatas, inventions, and concerti grossi and suites of polyphonic nature. In their manipulation of polyphony, most American composers demonstrate ingenuity and skillful craftsmanship. The main body of this dissertation presents examples and

ABSTRACT

of

Ph.D. Dissertation

THE USE OF POLYPHONIC FORMS AND DEVICES BY

CONTEMPORARY AMERICAN COMPOSERS

by Dorothy Stephen

In the late seventeenth and early eighteenth centuries, counterpoint reached a peak of development in the works of Johann Sebastian Bach. From then on, composers reacted sporadically to polyphony. Many early eighteenth century composers neglected counterpoint altogether. On the other hand, Classicists of the late eighteenth century and Romanticists of the early nineteenth century employed polyphonic forms and devices both for thematic development and for independent contrapuntal movements. Another revival of polyphonic forms and devices began with Debussy and Ravel. In the late nineteenth and early twentieth centuries, the many different schools of musical thought used polyphony in varying degrees. After World War I, it had a stabilizing effect upon experimental music.

The majority of contemporary American composers incorporate polyphonic forms and devices in their works. Analyses of their compositions show that they employ canons, canonisms, fugues, fugati, ground basses, ostinati, passacaglias, chaconne preludes, toccatas, inventions, and contrapuntal and solos of polyphonic nature. In their manipulation of polyphony, most American composers demonstrate ingenuity and skillful proficiency. The main body of this dissertation presents examples and

analyses (made by the author) of polyphonic forms and devices discovered in modern American music. Many musical illustrations are included. (An appendix provides a list of the analyses of compositions found in the text.

Two-part canons at the octave or unison are used most frequently by modern American composers. They serve as a method of thematic development, as a contrasting episode, a link between two themes or sections of a work, a means of building a climax, a new element in a recapitulation, a variant of the main theme in a rondo, a climax of a fugue, or as the basis of the entire middle section of a movement. Two-part canons at the fifth are frequently employed. Two-part canons at other intervals are also found. Occasionally, they are used as a variation in a passacaglia. Canons are heard alone, with other parts that do not share in the imitation, above an ostinato, or accompanied by a free contrapuntal line. Three- and four-part canons are common but more than four voices are rare. There are, however, a few instances of seven-part canons and one of a twelve-part canon. More complicated types of canons are utilized such as those by augmentation, by inversion, by augmentation plus inversion, double canons, and puzzle canons. A long canon may comprise an entire movement of a work. Often, compositions consist of a series of canons with freer material interspersed.

Motifs are used in retrograde form (cancrizans) for thematic development and variation. Cancrizans occurs frequently in compositions in the twelve-tone system. Occasionally, a whole section of a movement is presented backwards.

Modern American composers retain the three-part form of the fugue:

exposition, development, and climax. The type of subject varies from three note mottos to long melodies. Although real or tonal answers in the dominant are common, other intervals are used such as the third, diminished fifth, and half step. Regular countersubjects are retained or free contrapuntal lines inserted. Most fugues are in three- or four-parts. The strictness of the exposition is often relieved by using an inverted entry, extensions, or shifted rhythm. All types of contrapuntal devices occur in the development. The climax is usually characterized by the use of fortissimo, of the subject in augmentation, of canon, or of stretto. A coda may follow. Double fugues are prevalent and triple fugues, too, are written. In the former, two subjects are usually presented one at a time in separate expositions. There is, however, an example of a double fugue with two subjects stated simultaneously in one exposition.

Two types of fugati are employed. The first presents only the exposition of a fugue. This is usually in three- or four-parts, and the answer is at any interval. This fugato fulfills the same functions as the two-part canon. The second type of fugato is a free fugal movement which may have homophonic episodes alternating with contrapuntal passages.

Six kinds of ostinato are discernible in the works of modern American composers. The first is the ground bass which is from three to eight measures long. Occasionally, several ground basses are used together. An incessant melody in any voice is the second type. Whole movements may be based on two melodies repeated separately and together. Short recurring figures constitute the third type. They are used in any part and are often found below a canon or fugato or throughout a section of a movement as a motto. Programmatic sound effects are sometimes achieved by ostinati.

exposition, development, and climax. The type of subject varies from three note motive to long melodies. Although real or tonal answers in the dominant are common, other intervals are used such as the third, diminished fifth, and half step. Regular countersubjects are retained or free contrapuntal lines inserted. Most fugues are in three- or four-parts. The stretto-ness of the exposition is often relieved by using an inverted entry, extensions, or shifted rhythm. All types of contrapuntal devices occur in the development. The climax is usually characterized by the use of inversions, of the subject in augmentation, of canon, or of stretto. A coda may follow. Double fugues are prevalent and triple fugues, too are written. In the former, two subjects are usually presented one at a time in separate expositions. There is, however, an example of a double fugue with two subjects stated simultaneously in one exposition.

Two types of fugal are employed. The first presents only the exposition of a fugue. This is usually in three- or four-parts, and the answer is at any interval. This fugato fulfills the same functions as the two-part canon. The second type of fugato is a free fugal movement which may have accompanied episodes alternating with contrapuntal passages.

Six kinds of ostinato are discernible in the works of modern American composers. The first is the ground bass which is from three to eight measures long. Usually, several ground basses are used together. An insistent melody in any voice is the second type. Whole movements may be based on two melodies repeated separately and together. Short recurring figures constitute the third type. They are used in any part and are often found below a canon or fugal, or throughout a section of a movement as a motif. Frequentatic sound effects are sometimes achieved by ostinati.

This third type frequently occurs in scherzi and toccatas creating perpetual motion. Jazz has influenced many serious American composers some of whom have adopted the jazz bass. This fourth type of ostinato is more rhythmic in character. Broken chord ostinati serve as background material and make a fifth classification. The last type is an ostinato of rhythm rather than pitch. Continuous pulsation is gained by using notes of one rhythmic value. These are distributed among the parts and last throughout the movement.

The solemn noble mood of the passacaglia is kept by modern American composers. Retaining some of the passacaglia's chief characteristics, they discard others. The theme is practically always presented in the bass alone, but, occasionally, is played by all the instruments in unison or given a slight harmonization. Its length varies from three and a third to eight measures and it may be in duple or triple meter. The minor key is usually employed although there is an example of a passacaglia in major. The number of variations ranges from four to thirty-three. Sometimes, the variations alternate with free episodes. Contrapuntal devices of all types are used. As the passacaglia progresses, the variations become more complex and reach a fortissimo climax. Although passacaglias are common, the chaconne, its sister-form, is neglected by contemporary American composers.

Chorale preludes for organ are of several types: melody or figured chorales, chorale variations, chorale fantasias, chorale fugues, or combinations of these. The chorale melody is surrounded by contrapuntal lines which are often derived from some element of the melody itself. The melody may be repeated with extensions between the repetitions. Modern American composers also write chorale preludes for orchestra. Besides these, there

This third type frequently occurs in scherzi and concerted circuling perpetual motion. Jazz has influenced many serious American composers some of whom have adopted the jazz beat. This fourth type of ostinato is more rhythmic in character. Broken chord ostinati serve as background material and make a fifth classification. The last type is an ostinato of rhythm rather than pitch. Continuous pulsation is gained by using notes of one rhythmic value. These are distributed among the parts and last throughout the movement.

The solemn noble mood of the passacaglia is kept by modern American composers. Retaining some of the passacaglia's chief characteristics, they discard others. The theme is practically always presented in the bass alone, but, occasionally, is played by all the instruments in unison or given a slight harmonization. Its length varies from three and a half to eight measures and it may be in duple or triple meter. The minor key is usually employed although there is an example of a passacaglia in major. The number of variations ranges from four to thirty-three. Sometimes, the variations alternate with free episodes. Contrapuntal devices of all types are used. As the passacaglia progresses, the variations become more complex and reach a fortissimo climax. Although passacaglias are common, the chaconne, its sister-form, is neglected by contemporary American composers.

Chorale preludes for organ are of several types: melody or figured chorales, chorale variations, chorale fantasias, chorale fugues, or combinations of these. The chorale melody is surrounded by contrapuntal lines which are often derived from some element of the melody itself. The melody may be repeated with extensions between the repetitions. Modern American composers also write chorale preludes for orchestra. Besides these, there

are orchestral compositions which are freely based upon a chorale or hymn.

Other seventeenth and eighteenth century forms, which often contained polyphonic forms and devices, are revived. Toccatas are found for keyboard instruments alone, or combined with other instruments, or for orchestra. These usually alternate between free and contrapuntal sections, employ ostinato, canon, and fugato, displaying the instrument's virtuoso techniques, while maintaining a feeling of perpetual motion. A few inventions have been written which contain many contrapuntal devices. This form, however, is not used to a great extent. The composer often employs a two-part contrapuntal style similar to that of an invention in one movement of his work. The chief traits of the concerto grosso are retained. Passacaglias, fugues, fugati, canons, cancrizans, and ostinati find their way into most concerti grossi as well as suites. In the suites, they alternate with, or are included in, the old dance movements.

In the preparation of this dissertation, questionnaires were sent to forty American composers requesting their views on the use of polyphonic forms and devices in modern American music. Many expressed definite likes and dislikes for particular forms. These are given along with a general discussion of the contrapuntal technique of each composer. The conclusions reached in this dissertation, however, are based primarily on the analyses of the music of these composers. When considering the individual American composer's relation to polyphonic forms and devices, it is evident that four groups of composers are formed: the first makes prolific use of polyphonic forms and devices, the second has moderate recourse to them, the third uses them occasionally, and the fourth does not employ them at all. The majority of the contemporary American composers are in

the second group while the few in the fourth group form an exception to the general trend.

The works of modern composers in other countries were analyzed in order to determine whether this backward trend to the use of polyphonic forms and devices is reflected in music by foreign composers as well as in that by Americans. In Europe and South America, composers not only employ polyphonic forms and devices but also treat them in much the same manner that contemporary American composers do.

The chief question is what the effect of polyphonic forms and devices has been on American music. Arguments against them state that they are often visual, artificial, and outmoded. On the other hand, arguments in their favor claim that they provide a solid framework, lend rationality to music, and serve as an inexhaustible source of energy. The majority of American composers reported in their questionnaire answers that they felt polyphonic forms and devices can still convey emotional expression, and can be adapted to the spirit of the present times. As a result, the number of contrapuntal lines is reduced; a sense of driving power and perpetual motion is maintained; and clarity of construction is kept even when intricate patterns are formed. Polyphonic forms and devices, mingled with folk-songs, jazz, and other native material, help the contemporary American composer portray the nature of American life in all its ramifications.

AUTOBIOGRAPHY

The author, the daughter of Philip and Ida Slepian, was born in Boston, Massachusetts, on April 2, 1923. She received preliminary training in music at the Boston Music School and, in 1940, was graduated from Girls' Latin School in Boston. In 1944, she received the degree of Bachelor of Music from Boston University, College of Music, and in 1945, the degree of Master of Arts from Boston University.

During this time, the author was assistant to Dean Kenneth G. Kelley in Instrumentation and to Dr. Karl Geiringer in Counterpoint. She then held the positions at Boston University of interim instructor in Elementary and Advanced Counterpoint for the second semester in 1944-5, and of lecturer in music in Counterpoint and Instrumentation for the Intersessions and Summer Sessions of 1944 and 1945. The author has also given lectures on the History and Appreciation of music at the Boston Conservatory of Music and at the Cambridge Junior College in 1945-6.